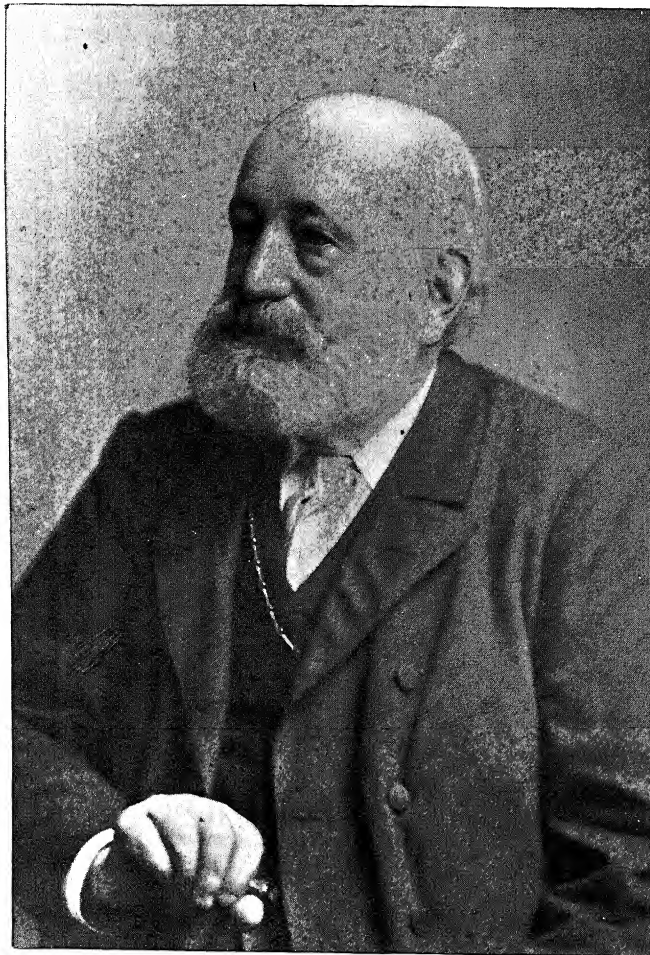


H



MR. BERNARD QUARITCH.

Notes on Printers and Booksellers

WITH A

Chapter on Chap Books.

BY

CHARLES GERRING, F.R.H.S.

Author of "Notes on Book-Plates," "Notes on
Book Illustration," "Notes on Bookbinding;"
Member of the Thoroton Society; Recorder and
Hon. Sec. of the Nottingham Sette of Odde
Volumes.



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TO

THE NESTOR OF THE OLD BOOK TRADE,

THE LATE

Mr. Bernard Quaritch.

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FOREWORD.



By way of Introduction or Preface, I have simply to state that the following pages are the result of "Notes" gleaned at odd times during many years, together with Notices of the careers of some living Booksellers, kindly furnished by themselves; and I have to thank most heartily Mr. Samuel Clegg, of New Sawley, near Derby, and Mr. Percy J. Cropper, of Nottingham, for their valuable aid and collaboration: the first for allowing me to use the substance of a Paper on Recent Printing Presses, read at one of the meetings of the Nottingham Sette of Odde Volumes; the latter for his contribution on Chap Books, on which subject he is an authority.

The marked success of my previous small work on Book-binding, together with numerous flattering letters from various correspondents, induced me to prepare for the Press my present venture, and my hope is that those interested in the subjects may derive as much pleasure and benefit from the perusal of the Notes, as the collection and arranging of them has afforded me. The greatest care has been exercised with regard to dates, &c., but if some errors are discovered, I must plead for indulgence. I have very great pleasure in hereby tendering my warm thanks to those Booksellers who so courteously and promptly have assisted me by sending the notices of their careers, and my best thanks are given to Messrs. Chatto & Windus, London, for permission to make certain extracts from Curwen's "History of Booksellers," to Messrs. Cassell & Co., Messrs. C. Kegan Paul, Trübner & Co.,

Messrs. Longman & Co., Mr. James Ward, Nottingham, Mr. H. G. Commin, and others for the use of blocks. It was my hope at one time to have these pages printed by the "Guild of Handicraft," and I am grateful to Messrs. Ashbee and Osborn for trying to help me in that direction, but this I found impossible, and instead I have to record my great appreciation of the assistance and co-operation of Mr. W. B. Cooke, of the Thoroton Press, Nottingham. It has been my wish to try and encourage local work in this undertaking; the production of most of the blocks has been the work of Messrs. Hamel & Co., Nottingham; the binding has been done by a Nottingham firm, Messrs. G & J. Abbott; and, as before stated, the printing has been done by a Nottingham Press.

Westdale Villas,
Gedling,
Notts.

1900.

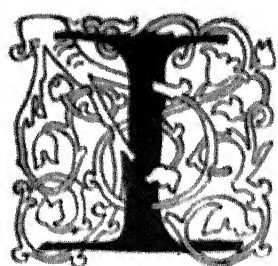
Part I. ❁❁

PRINTERS.





PART I.



HOLD in greatest veneration those excellent men who invented or discovered the Art of Printing, and also those Patrons who, with their money and influence nursed the Art when in its infancy in the fifteenth century. Had it not been for these, we should not have been able to follow the gradual development of that wonderful Art, nor should we be in that happy position we now find ourselves, with Cheap Books and Daily Newspapers. Though it is only reasonable to suppose that if those fifteenth century worthies had not invented the way of multiplying copies of Books, some one else in later times would have done so; who can say?

The following sketch deals mainly with English Printers: it would make my essay too long to do anything but just notice some foreign ones. The Invention of Printing is claimed by Lawrence Coster, of Haerlem, who first found out the method of impressing characters on paper by means of carved blocks of wood. Movable types

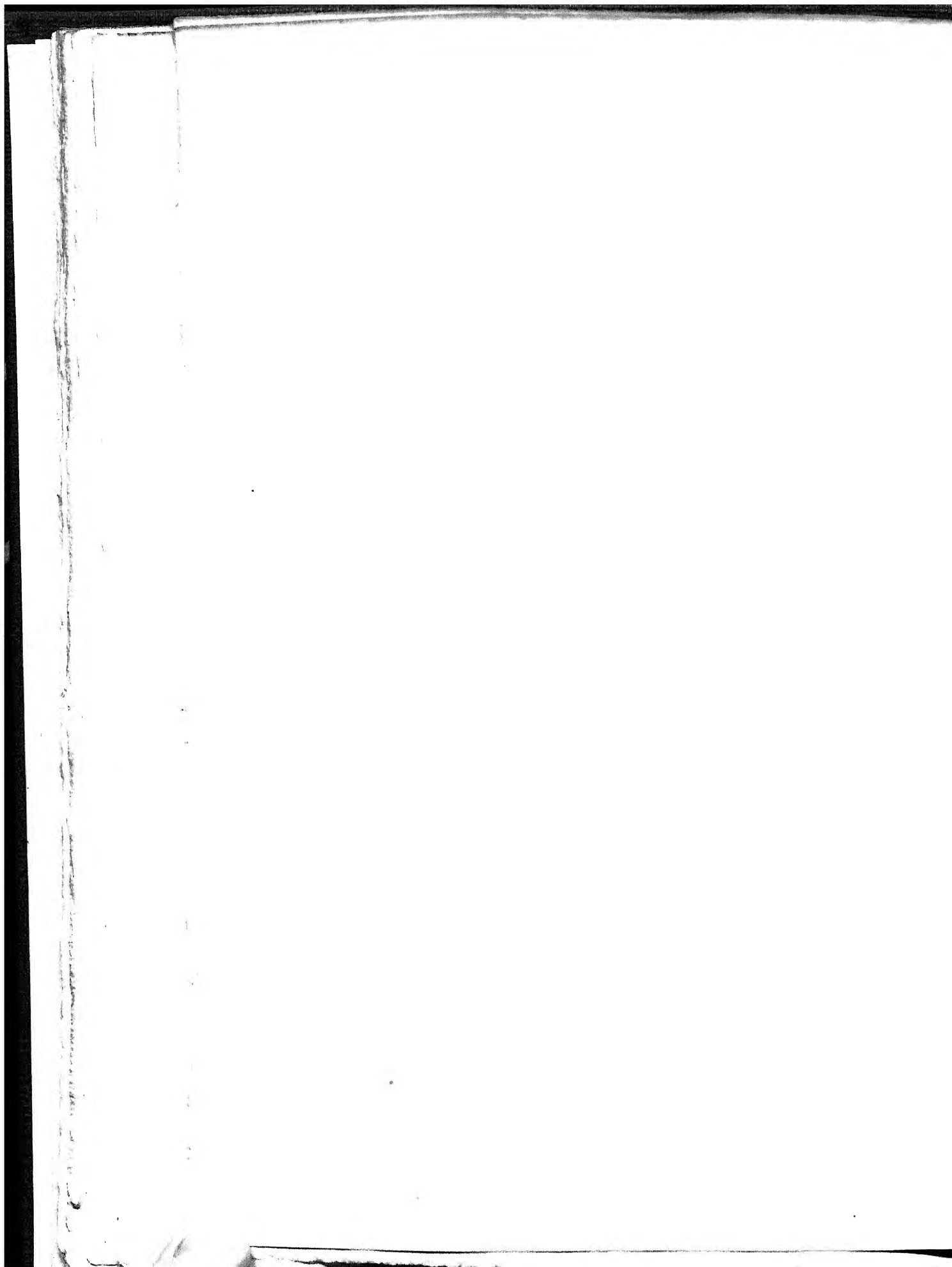
were discovered by John Gutenberg, of Maintz, and the first founders of types of metal were Schoeffer and Faust, 1440-1. There seems no certainty as to the exact date of the Invention, but printing was brought to a certain perfection in 1450 by Gutenberg and Schoeffer—Faust, a rich goldsmith, finding the money for the undertaking. In the early stages of printing great discrepancies of dates occur, as some books appeared without a date, and others were evidently wrongly dated, most likely by mistake.

The first book Gutenberg and his associates attempted was the *Biblia Sacra*, but before twelve sheets had been printed upwards of 4,000 florins had been expended, still they persevered, and after three years of laborious exertion the Latin Bible was completed. This, the first perfect printed Book ever issued consisted of 637 leaves, printed in large Gothic characters, and made two volumes folio. It has no date, but is known to Biblioplists as the "Mazarine Bible," a copy having been found, long after it was printed, in the library of Cardinal Mazarine in the College des Quatre Nations. Several copies have since been unearthed: it is executed with wonderful accuracy and neatness, considering that it was the first specimen of the press. Two copies have recently been disposed of by auction at Sotheby's, one making £4,000.

I have good authority for stating that Faust sold copies of this "*Biblia*" as a manuscript at



GUTTENBERG, FAUST AND SCHOEFFER.



the price of sixty crowns, and about 1463 he set out on a bookselling expedition through Italy, Germany, and part of France, to Paris, with a stock consisting chiefly of Bibles and Psalters, and in most of the towns of importance he established agencies for selling his books. Gutenberg and Faust bound their assistants by oath to keep secret the newly-invented Art. In Paris, where some 6,000 persons were employed at this time as transcribers, the enmity against Faust for selling his wares at a lower rate than they could be produced by hand (he lowered the price to twenty crowns for Bibles,) threatened to become a religious persecution. The fraud was discovered, and Faust had to fly from Paris; he returned to Mayence, and then had to withdraw to Strashbourg. In the meanwhile Mayence was taken by storm by Adolphus of Nassau. By this event Faust and Gutenberg's journeymen were dispersed, and, deeming themselves absolved from their oath of secrecy, they carried the invention of printing into various parts of Europe. Then Faust circulated a work in which he described the whole process of printing, and by this explanation of the supposed mystery, his persecution ceased; ultimately he permanently established an agency in Paris, 1466. However, in the same year John Faust fell a victim to the plague, and thus died the father of modern Bookselling. The name of his Paris agent was Hermann de Statten; full par-

The Gothic alphabet only was used up to 1475, when certain Italian princes introduced the Roman alphabet. Printing was introduced into many German towns about 1466; Rome, 1466; Tours, 1467; Venice, 1469; Milan, 1470; Cologne, 1470 (it was here that William Caxton received the first rudiments of the Art); Paris, 1470; by Ulric Gering (this printer is said to have used Roman type, and eighteen different works are attributed to him while at the palace of the Sorbonne, afterwards he removed to the Rue S. Jacques, where he printed the first Biblia Sacra in France, 1473, a copy of which is in the Cambridge University Library); Florence, 1471; in the same year, Naples, Bologna, Ratisbon, Pavia, Ferrara; 1472, Nuremberg, Verona, Parma, Padua, Mantua, &c.; 1474, Valencia (first in Spain), Vicenza, Como, Turin, Basle, and WESTMINSTER.

William Caxton was born in Kent, most probably in 1412, and was apprenticed to a mercer. At the death of his master (who left him twenty marks, a large sum at that time), he went to the Low Countries as a merchant; it was here that he translated his first work, Raoul le Fevre's "Recuyell des Histoyres de Troye," which work he printed at Cologne, 1464. Caxton was a translator of many French and



WILLIAM CANTON.

Latin works, and I think we may justly be proud of him as a countryman ; it is evident that in those times Englishmen were well to the front in whatever was going forward. His first book printed at Westminster was "The game and playe of the Chesse," 1474. There seems to be some ground for supposing that a book was printed at Oxford in 1468, called the "Oxford Book." A copy of this interesting volume is in the Bodleian, and one in the Cambridge Public Library. It was printed by Corsellis, a Hollander, supposed to have been bribed to come over. This matter was never probed until 1642, and since that date a great deal of controversy has taken place about it. By some it was thought that there was a mistake in the figures and a x. (ten) left out. Certain it is that there is such a book, and Dibdin refers to it as the first English printed book, yet calls Caxton the first English printer. Many able men have written on this subject, but most assert that Caxton was the first English printer, among these being Thomas Fuller, William Oldys, Conyers Middleton, John Ames, Thomas Warton, Edward Gibbon, and Thomas Astle. Caxton altogether printed sixty-four different works, and among them, Chaucer's "The Boke of the Tales of Caunterburye," folio, 1477 ; Chaucer and Lydgate's "Minor Poems," quarto, 1479-80 ; Caxton's "Cronicle of England," 1480 ; "Polycronicon," 1482 ; Æsop's

*The first printed book in the
-proportion possibly intended just to include the figure of
Wm. Caxton. See - A. H. Pollard,
"Fine Books" in the Librarian 1902, p. 272.*

"The Subtyl Historyes and Fables," 1484; Virgil
"The Boke of Eneydos," 1490. "The Golden
Legend" was printed in 1483, and Dibdin calls
it one of the most elaborate, skilful, and mag-
nificent specimens of printing which ever
issued from Caxton's press. William Caxton,
the father of the British press, died in 1491.

There were other English printers during the
later portion of Caxton's life. William Machlina
and John Lettou printed the first edition of
Littleton's "Tenures" (?) 1482. In a curious
little book, printed at Oxford in 1485, occur
these lines, which, being translated, run :

I.

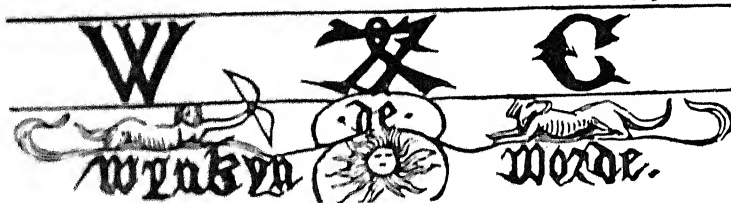
Theodoric Rood, a German born,
O' the city of Cologne,
That he this curious book did print,
To all men maketh known ;
And his good partner, Thomas Hunte,
An Englishman he was ;
Now aid them Heaven! that so they may
Venetian skill surpass.

II.

A man of France, named Jenson, taught
The Venetians this fair Art,
Which Britain, by her industry,
Did to herself impart—
Engraved books to send us,
Which in deep lore excel.
Cease, O Venetians, yield to us,
We to all others sell.



1493



WYNKYN DE WORDE.

III.

The language, Romans, which by you
So long before was known,
Is now at length by us attained
And uséd with our own ;
The Britons severed from the world,
Though Virgil truly sung,
They now can well his works peruse
In his own Latin tongue.

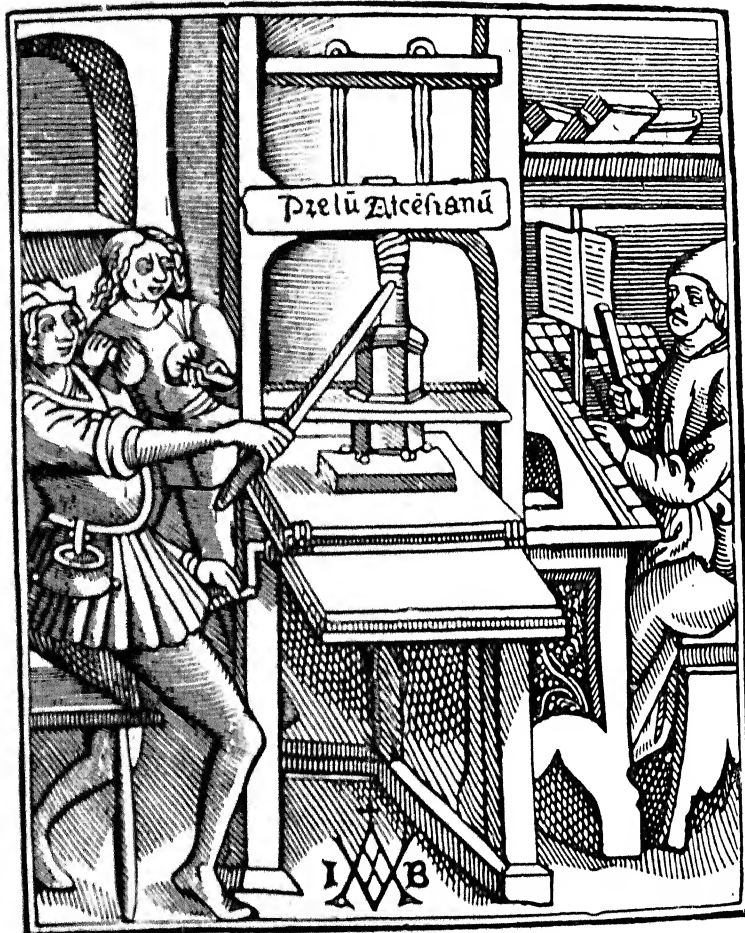
I once possessed a copy of Livy's "History of Rome," printed in 1481, folio, at Cologne. The type was Gothic, and very evenly printed, the capitals were coloured by hand in red and blue, evidently after the book was printed ; it was sold to Dean Cowie's son at Oxford.

Wynkyn de Worde was Caxton's first assistant, and appears to have continued the latter's business at Westminster. His printing is more finished than Caxton's, and he evidently was a man of learning like his master. The first book he printed was "Liber Festivalis," 1493 ; "The Boke of St. Albans" followed in 1496. He printed many editions of Robert Whittinton's Grammar, which is one of our earliest. He also printed the first edition of the Psalter in England in 1499, at the end being Hymns of the New Testament. In 1522 he produced in duodecimo, "Horæ Beatæ Mariæ Virginis, ad usum Ecclesiæ Sarum," printed in red and black inks. In the same year he brought out the "Prymer of Salisbury," with woodcuts. In 1530 appeared "The Assembly of Foules,"

compiled by Chaucer. Altogether he printed 408 books, his work being a great improvement on Caxton's. He died in 1534.

Richard Pynson is thought by some to have been an earlier printer than Wynkyn de Worde, but as they were both assistants to Caxton, they appear to have started printing on their own account much about the same time, though in no antagonistic spirit, as they seem to have been very friendly. Pynson's first printed book was entitled "Dives and Pauper," issued in 1493. Among his early productions one finds "Promptuarii Puerorum," 1499. One of the most interesting and curious of his books was Barclay's "Shyp of Folys of the Worlde," 1509, this was taken from Brandt, a German; it was a general satire on the times. Pynson was patronised by King Henry VIII., who created him "Esqyre" in 1515, with which title he received Four Pounds annually. Pynson printed 205 books, which were all carefully and well done. He died in 1529.

Aldus Manutius first printed books in *Italics* at Venice in 1496. Most of his work is very beautiful, and some specimens of his Art are at times to be met with. Besides being instrumental in vastly improving Typography, he was a most learned and eminent scholar, in constant correspondence with the literati of Europe. Greek types under him were brought to a certain amount of perfection; his Colo-



ANCIENT PRINTING PRESS.

phon, or mark, was an Anchor and Dolphin, a well-known and esteemed symbol to Bibliophiles. He died in 1515. After a lapse of years, his sons continued printing, but their Typography is not so good as that of the elder Aldus, and collectors do not esteem the later Aldines.

John Holt, of Magdalen College, Oxford, published the first Grammar printed in England, under the title of "Lac Puerorum, or Mylke for Chyldren," in 1496. It is noteworthy that the first three English printers did not print an edition of the Bible.

In the early stages of the Art of printing, great complaints were made of the frequent falsification, pirating, and forgeries of literary works. This evil gave occasion to those privileges of impression which were granted by kings, princes and supreme pontiffs, in order to guarantee to the industrious printer the due reward of his labour and enterprise.

The first book we hear of being printed in Scotland was a collection entitled "Porteus of Nobleness," Edinburgh, 1508. King James IV. granted a patent to establish a printing press in Edinburgh, in 1507.

About the year 1506, many English books were printed abroad, mostly for English merchants. At this period the ignorance of the clergy generally was extreme, and Barclay's "Ship of Fools" was mainly directed against them.

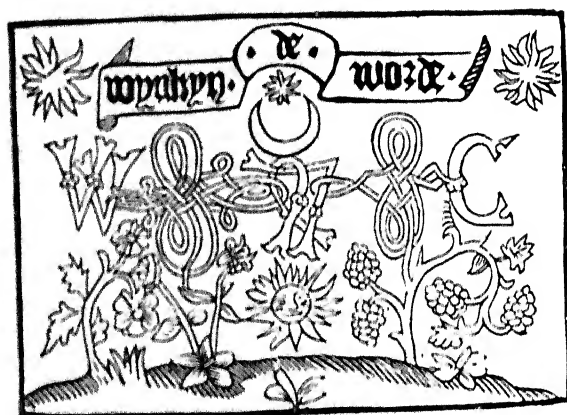
Dr. Thomas Linacre, an eminent physician (founder of the College of Physicians), late in life took orders, and the following anecdote is related of him. His ignorance of the Scriptures was so great as to render him quite unfit for the sacred functions he assumed. When ordained, he for the first time took the New Testament, and having read the Vth and VIth chapters of St. Mark's Gospel, he threw away the book, swearing: "either this is not the Gospel, or we are not Christians."

The celebrated Henry Stephens printed, in 1509, Le Fevre's "Quincuplex Psalter," at Paris. This was the first publication in which the verses were distinguished by Arabic numerals. Maittaire's "Historia Stephanorum" gives valuable information about the Stephens family.

It appears by an Act of 1516, that the Bible was called "Bibliotheca," that is, *per emphasim*, the "Library;" no other books, compared with the holy writings, appear to have been worthy to rank with them. In this same year (1516), the first edition of the New Testament in Greek was published by John Froben, at Basil, it was edited by Erasmus. "Erasmus de Conscribendis Epistolis," 1517, is apparently the first work published at Cambridge. In Linacre's "Galenus de Temperamantis," we find the first use of Greek metal types in England, 1521. Between 1517-1520 Martin Luther's works were eagerly sought after, though, of course, the



PYNCON'S COLOPHON. 1493-1531.



WYKYN DE WORDE'S COLOPHON. 1493-1535.



clergy tried their utmost to stay the dispersion of Luther's doctrines. The doctrines of the Reformation had proclaimed the Bible as the best spiritual guide and teacher, and the people *would* have them. The first English edition was bought up and burnt, as the clergy were averse to the English translation being used. The first edition of the New Testament was translated by William Tyndale, and printed by Richard Grafton, 1526. A number of copies were sold at three-and-sixpence per copy ! A copy of this rarity is now in the Baptists' library at Bristol. It is computed that 326 editions of the English Bible, or portions of it, were printed between 1526 and 1600.

John Rastell was a celebrated printer in London from 1517 onward ; in all, he printed thirty different works. Peter Treveris erected a press in Southwark, 1514 ; his earliest work was the "Moral Distichs of Cato," with Erasmus' "Scholia" in Latin ; his known productions number twenty-seven. John Amerbach was one of the most excellent and learned printers of his time. First a student at Paris, he eventually settled in Basle, 1481, where he was one of the foremost printers of the age. Basil, or Basle, was celebrated in the fifteenth and sixteenth centuries for the encouragement of printing, *vide* Heckethorns' "Printers of Basle," 1897. Thomas Berthelet was granted a patent as King's Printer by Henry VIII. in 1529. The

first printing press in Iceland was erected at Hoolum in 1530. In 1534, Thomas Gibson compiled and printed the first Concordance to the English New Testament. The same year, the first complete Bible in English was printed and published, this was Miles Coverdale's translation.

In 1536, seventy-six Monasteries were abolished by Henry VIII. and their revenues confiscated to the King's use; about this time, thousands of manuscripts and books were destroyed. To quote from Strype, "But great pity it was, and a most irreparable loss, that, notwithstanding the commission to Leland to preserve certain documents, most of the ancient manuscript histories and writings of learned British and Saxon authors were lost." Bale, the antiquary, mentions that a merchant bought two noble libraries about these times for forty shillings! which served as waste paper for near twenty years.

Venice, in 1539, had daily *written* newspapers or gazetas, but these, after a time, were prohibited by Pope Gregory XIII.

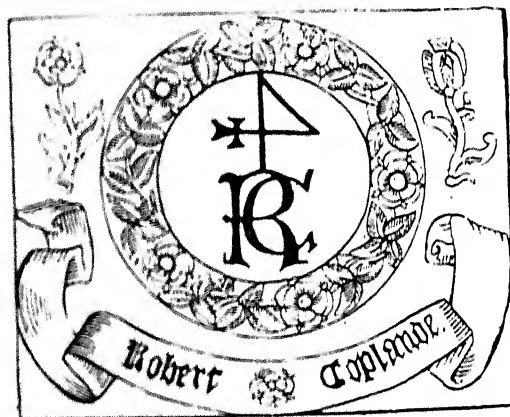
Robert Wyer printed many books: 1542, and after that date.

Humfrey Powell introduced printing into Dublin in 1551.

Richard Grafton was an eminent printer of his time. He was created by Henry VII. King's Printer, and he printed all the Statute Books of this period. His device was very



WYER'S COLOPHON. 1527-1542.



COPLAND'S COLOPHON. 1548-1568.

quaint, with motto, "By their fruits shall ye know them," 1548-1572.

"The English Mercurie," the first English newspaper, was published July 23rd, 1588, by order of Queen Elizabeth. It was imprinted and sold by Field & Barker, Queen's printers; fifty-four numbers were known to be published, and then it ceased.

Robert Waldegrave was printer (1578) of the "Martin Mar-Prelate Tracts," which were considered seditious, and caused much stir in Queen Elizabeth's time. Copies of these publications are extremely rare. Christopher and Robert Barker were printers of the first rank, between 1550-1620. Many Bibles, Prayer Books, etc., were printed by them; afterwards, their business was continued by Bonham Norton and John Bill. The number of master printers in the whole of London were twenty-two in 1599, the journeymen amounted to about sixty. No other printers were allowed in the kingdom except at Oxford and Cambridge. The number of persons who exercised the Art in England, from its introduction in 1474 to the end of the 15th century, was about 200; in Scotland, eleven; in Ireland, two; in Wales, one. Paternoster Row was quite a centre for printers and stationers, even earlier than this date. Ralph Newbery was a celebrated printer and warden of the Stationers' Company, 1560-1601. It is noteworthy to here mention that the foundation

stone of the Bodleian Library at Oxford was laid July 19th, 1610. The name of Elzevir will always be held in respect by lovers of good printing. There were twelve printers of this name who practised their Art between 1595-1689. For elegance, delicacy, clearness, and beauty of type, Elzevir's have never been surpassed.

The name of Plantin will always be held in reverence by those who can esteem fine printing. To quote from Scribanius, he says that "I am well aware that many illustrious men have flourished as printers: the Alduses, the Frobens, the Stephenses, but these are all eclipsed in the single name of Plantin!" This worthy man was a GREAT printer; he was born in France in 1514, but settled in Antwerp, where he gained the celebrity of being one of the greatest printers of any time; he died in 1589. In Antwerp, at the present day, visitors may see the Plantin Museum, where may be viewed some of the ancient presses and personal belongings of this Prince of printers.

William Shakspeare, born 1564, died 1616. The first edition of his plays was printed by Isaac Jaggard and Edward Blount in 1623, though most of his plays were published in detached form during his lifetime.

There is a great temptation to give the names and dates of very many excellent print-



CANTON'S PRESS AT WESTMINSTER.

ers, but it would occupy too much space, so with just passing reference to a few outstanding names, I must pass on to later times.

I append names and dates of the first century of printing in England, from Charles Knight's "William Caxton."

William Caxton, 1471-1491.
John Lettou and William Machlinia.
Wynkyn de Worde, 1493-1535.
Richard Pynson, 1493-1531.
Julian Notary, 1498-1520.
William Faques, 1502-1509.
Henry Pepwell, 1505-1539.
Peter Treveris, 1514-1531.
James Nicholson, 1536-1538.
John Redman, 1540-1542.
Christopher Truthall, 1556.
Thomas Godfray, 1522-1532.
John Skot, 1521-1537.
John Rastell, 1517-1533.
Robert Coplande, 1521-1540.
William Copland, 1548-1568.
Robert Wyer, 1527-1542.
Robert Redman and Elizabeth Redman, 1523-1540.
Richard Bankes, 1525-1542.
Lawrence Andrewe, 1527.
John Reynes, 1527-1544.
Thomas Berthelet, 1530-1554.
Richard Fawkes, 1509-1530.
William Rastell, 1531-1534.
John Byddell, 1533-1544.
Thomas Gibson, 1535-1539.
John Gough, 1536-1543.
Richard Grafton, 1537-1553.
Reynold Wolfe, 1542-1573.
John Day, 1546-1580.
Richard Tottel, 1553-1594.

Milton's "Areopagitica," or a speech for the

liberty of unlicensed printing, was first printed in 1664. In 1667, Milton disposed of the copy-right of "Paradise Lost" to Samuel Simmons, printer, for the *present* sum of five pounds, and five pounds more when 1,300 copies of the first impression should be sold in retail, and the like sum at the end of the second and third editions. The price of the small quarto edition was three shillings, in plain binding.

In 1668, the Company of Stationers gave directions "that the beadle do give notice to every printer to reserve in his custody *THREE* of every book by him printed of the *best and largest paper*, according to Act of Parliament at Oxford, 1665.

The first almanac in England, in the present shape, was compiled by Maurice Wheeler, canon of Christ Church, Oxford, 1673. The first book auction in England, on record, was the library of Dr. Lazarus Seaman, sold by William Cooper, bookseller, in Warwick Lane, London, in 1676. In 1664, Richard Atkyns published a book on the "Origin and growth of printing in England." In 1681, Thomas Newcombe, printer to Charles II., died. In 1683, Samuel Mearne, master of the Stationers' Company, and book-binder to Charles II., died; the famous collection of "King's Pamphlets," now in the British Museum, was once in this worthy's possession. In 1686, Joseph Moxon published a typographical work, called "Mechanical Exercises;" he was

the first letter-cutter to reduce that Art to rule, previously, it had been practised by guess. In 1710, John Barber succeeded Samuel Roycroft as city printer. In 1712, William Bowyer's printing office in White Fryars was destroyed by fire. Henry Hills, printer to Oliver Cromwell, Charles II., and James II., died in 1713. In the same year (1713) the Clarendon Printing House, Oxford, was opened; it had been built with the profits arising from Lord Clarendon's "History of the Rebellion." Previous to this date, University publications were printed at the Sheldonian Press.

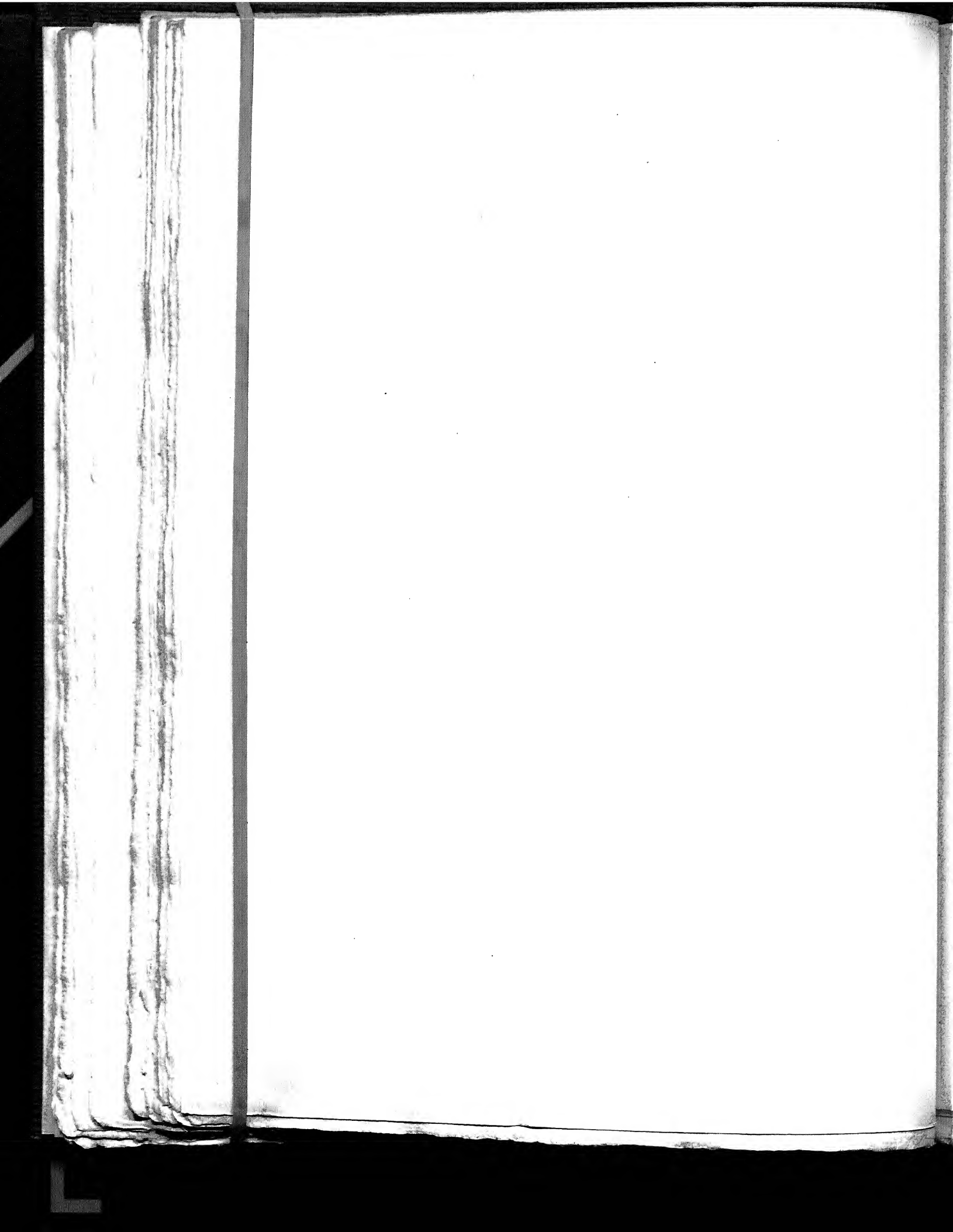
"The earliest known work printed in Nottingham bears for title, 'Inn-Play, or Cornish Hug Wrestler,' small quarto, by Sir Thomas Parkyns, 1714," *vide* Timperley, p. 605. William Ayscough was the printer; but more recent investigation proves that Ayscough published "The Nottingham Courant," in 1710, and he also, I am told by Mr. J. Potter Briscoe, of the Nottingham Free Library, printed a book (name mislaid) in 1713. Collyer was another printer in Nottingham, who practised his trade about the same time as Ayscough, he printed J. Barret's "Legacy of a dying Minister to a beloved people," 1713, in 12mo.

In 1715, Barnard Lintot, Jacob Tonson, and William Taylor, were appointed printers of the votes to the House of Commons; they held this office till 1727. Joseph Collier, printer, and treasurer to the Stationers' Company, 1702-

1724, died in this last-mentioned year. Samuel Palmer, who was remarkable for his "History of Printing," quarto, died in 1732. Joseph Ames, author of "Typographical Antiquities," published this work in 1749, quarto; he died in 1758. Horace Walpole established the Strawberry Hill Press in 1757. John Wilkes erected a printing press in his house, George Street, Westminster, in 1763.

Of John Baskerville, printer, of Birmingham, much might be written, but I will quote from Dibdin: "The typography of Baskerville is eminently beautiful, his letters are in general of a slender and delicate form; he united, in a singularly happy manner, the elegance of Plantin, with the clearness of Elzevir. In his Italic letter, whether capital or small, he stands unrivalled; such elegance, freedom, and perfect symmetry being in vain to be looked for among the specimens of Aldus and Colinaeus." He was born in 1706, and died in 1775.

In 1706, Benjamin Franklin was born. His history is sufficiently well known, and need not be added to this treatise; he was one of the most celebrated individuals in the annals of typography. He died in 1790. Luke Hansard, 1752-1828, an eminent printer, and renowned as printer of Hansard's "Debates of the House of Commons." He was very highly respected for his great integrity. George Burbage, printer of the "Nottingham Journal," died in 1807.



G. Stretton, who was apprenticed to him, succeeded to his business. Quoting from Mr. P. J. Cropper's "Nottinghamshire Printed Chap Books," in 1799, "there were in Nottingham seven booksellers, viz.: Burbage & Stretton, Charles Sutton, Samuel Tupman, John Blythe, Dunn & Biggs, E. Robinson, W. Skipwith, and J. Wortley; the first three of whom are also described as printers." William Harrod, printer and bookseller, in 1785, published and printed "History and Antiquities of Stamford," in two vols., 12mo. He also wrote and published "The History of Mansfield," quarto, in 1804. In 1808, he published "History of Market Harborough." Timperley describes him as a worthy but eccentric printer and bookseller. John Ballantyne died in 1821. He was a famous printer and bookseller at Edinburgh. Sir Walter Scott's "Minstrelsy of the Scottish border" was printed by him and his brother in 1800. C. S. Ordoyno, printer, of Nottingham, died in 1826. He was formerly printer and publisher of the "Derby Herald," and published also "Flora Nottinghamiensis." John Nichols, F.S.A., was born 1744. He was printer and (1778) editor of the "Gentleman's Magazine;" he was distinguished alike for superior talents, indefatigable industry, and undeviating integrity, and of whom the profession of the Art of typography may feel justly proud, as an example worthy to be emulated. He died in 1826. William Bulmer

was a celebrated typographer, who did much to bring printing to its excellence at that period; his name is associated with all that is correct and beautiful in typography. He died in 1830. For further particulars of this great printer's work, see Dibdin's "Bibliographical Decameron," ii. 384-395. The Pitt Press at Cambridge was opened by the Marquess of Camden, in 1834. Thomas Bensley, a great printer, to whose exertions this country is indebted for the introduction of printing by machinery, did much excellent work, notably "Macklin's Bible." Dr. Dibdin gives a good account of this worthy's work. He died in 1835. A great festival in honour of John Gutenberg, the inventor of printing, was held at Mayence in 1837. Many thousands of people did honour to this great man on this occasion, the city being *en fête* for three days.

Charles Knight, 1791-1873. Notice of this worthy will be found under "Booksellers."

William Pickering, 1796-1854, printer and bookseller, must be numbered among our great printers and publishers. He took infinite pains with his work; his earliest success was attained by presenting to the public his "Diamond Classics," a charming series of miniature reprints of the Classics, &c., numbering twenty-four vols., in 48mo. These volumes are now much in demand, and highly prized; they were printed for him by Whittingham at the Chiswick

Meigne deinetissime pr
per ihesu xpm filiu tuu
dñm nostru supplices
rogamus ac petimus.
vti accepta habeas et
bñdicas. her do. X. na.
her nui. X. neea. her sancta. X. sacrificia il
libata. **I**n pñis que tibi offerunt pro
ecclia tua sancta hatpolina. qua pacificae.
custodire. adiunare. et regere dignis. toto
ore recte. vna cu famulo tuo Papa no
stro. M. et rege nro. M. et annis nris
M. et omibz orthodoxis. atqz hatpolice et
apostolice fidei cultoribz.

Meinento dñe famuloz famularqz
nuarū. M. hic sit memoria viuon.
et oim arcuastanū quoe tibi fides roqui
ta est et nota deuorū pro quibz tibi offeri
mus. uel qui tibi offerūt hoc sacrificium

Press. The well-known Colophon or trademark of an anchor and dolphin is an index to fine taste displayed in book production, which proved him to be a worthy disciple of the great Italian master. Another device of his was a pike and ring. His edition of the Aldine Poets in fifty-three vols. is a monument, in my opinion as near perfection as possible. We must not forget that he printed the first three editions of Philip James Bailey's "Festus." His later efforts are remarkable for the delicate type and the admirable arrangement of the text on the page. James Toovey, of Piccadilly, took over his business after his death in 1854.

The latter-day renaissance of the printed book is largely due to William Morris. A nineteenth century Chaucer, not only in song but in versatility, Morris came to the printing press late in life. It could be said of him, as Johnson wrote of Goldsmith, "Nullum quod tetigit non ornavit," and perhaps Morris did more for printing than he had done for anything else.

Morris printed at the Kelmscott Press, from 1891 to 1898, altogether fifty-two books; the following were issued :

1891.	Caxton.—Golden Legend, 3 vols., folio
Morris (W.) Story of Glittering Plain	—Reynard the Foxe, folio
—Poems by the Way	—Recuyell of Troye, 3 vols., folio
1892.	Biblia Innocentium
Blunt (W. S.) Love-Lyrics of Proteus	Morris.—Dream of John Ball, &c.

—News from Nowhere
—Defence of Guenevere
Ruskin.—Nature of Gothic

1892-3.

Order of Chivalry, 2 parts

1893.

Cavendish.—Life of Wolsey
Caxton.—Godefrey of Bo-
loyne, folio
Sidonia the Sorceress, folio
More's Utopia
Morris.—Gothic Architecture
Rossetti.—Ballads and Nar-
rative Poems
Shakespeare's Poems
Tennyson's Maud
King Florus and Fair Jehane

1894.

Keats.—Poems
Morris.—Story of Glittering
Plain, folio
—Wood beyond the World
Rossetti.—Sonnets and Lyr-
ical Poems
Friendship of Amis and
Amile
Psalmi Penitentiales, 4to
Savonarola.—De Contemptu
Mundi, 4to
Sulkhan-Saba-Orbeliand
Swinburne.—Atalanta in
Calydon, folio
Tale of King Coustans

1895.

Herrick.—Chosen Poems

Together 66 vols. and 2 pages.

Morris.—Child Christopher,
2 vols.

—Life and Death of Jason,
folio

Rossetti.—Hand and Soul

Shelley.—Poems, 3 vols.

Syr Perceyville of Gales, 4to

Tale of Beowulf, folio

1896.

Chaucer.—works, royal folio

Coleridge.—Chosen Poems

Laudes.—B.M. Virg., folio

Morris.—Well at World's
End, folio

Floure and the Leafe, 4to

Sir Degrevant

Shephearde's Calendar, 4to

1897.

Morris.—Love is Enough,
folio

—Earthly Paradise, 8 vols.

—Sundering Flood

—Water of Wondrous
Isles, folio

Some German Woodcuts,
folio

Romance of Sir Isumbras, 4to

Two Trial-Pages of Lord
Berner's Froissart, de-
signs by W. Morris, royal
folio

1898.

Morris.—Aims in Founding
Kelmscott Press

—Sigurd the Volsung, folio

The experience gained in the various branches of craftsmanship in which Morris had engaged, and his innate love of mediæval Art, peculiarly fitted him for the task he set before himself—the rescue of printing from the low estate to which it had fallen. Applying himself with tremendous earnestness to the study of typography in all its branches, he no less particularly gave attention to the shapes of types and the decoration of the page, than to the quality of the paper and the colour of the ink. Basing his designs on those of the early Venetian printers, and the manuscripts which had influenced them, Morris produced both a Gothic and a Roman type.

The Roman or "Golden" type, and the Gothic "Troy," were so called from the works in which they were first used. A smaller Gothic type was known as the "Chaucer."

The Kelmscott books represent what to Morris were the ideals of printing, and indeed the best of his productions are unsurpassed, even by the masterpieces of Schœffer and Jenson. The essentials of all good printing of books, as stated by Morris and carried out in the works which were produced by him, may be summarised as follows:

- (1) The type should be bold and legible, free from all irrational swellings and the mean pothook terminations of ordinary modern type.
- (2) It should be square, i.e., not compressed laterally, and without any exaggeration of thick and thin in the

lines, the serifs being of fair substance, the top ones following one angle.

- (3) Each letter should be distinct from all others, *i.e.*, a *u* should not be an *n* upside down, and the dot of the *i* and the punctuation marks should be regular figures, not blots.
- (4) The spaces between the words should be, as nearly as possible, equal.
- (5) The position of the printed matter on the page should always leave the inner margin the narrowest, the top somewhat wider, the outside (fore edge) wider still, and the bottom widest of all.
- (6) The paper should be opaque, yet not thick, crisp and hard, of bank note quality, and white; the ink should be dead black, and the text should be rather under than overpressed.

A further consideration was the illustration and decoration of the printed book. Long before the establishment of the Kelmscott press, Morris had himself engrossed and decorated several volumes of his own verses, illuminating them, and inseting them with miniatures of wonderful beauty and brilliance.

To secure a harmony between the text and illustrations, such as is to be found in the old missals, and in an equal or even greater degree, in the early woodcut illustrated books, was to attempt a revolution.

The essential qualities of illustration and decoration have been clearly stated by Mr. Lucien Pissarro, of whose work more will be said later. Decoration, he says, ought to be

¶ Here begynneth nexte the Ascensyon of our lorde.



The ascensyon of
oure lorde Jhesu
criste was to fourty day
after hys resurreccyon.
for whiche too declare:
seuen thynges ben to be
consydered. fyrst theñe
he ascended. Secondly
why he ascended anone
after hys Resurreccyon
Thirde how he ascēded
fourthly what compa-
ny ascended wth hym.
fifthly by what merite
he ascended Syxtly whe-

re he ascended. And seuently wherfoze he ascended.
¶ As too the fyrst he ascended fro the mount of oly-
uete by bethanye. The whyche mountayn after a no-
ter relacyon / is sayd the mountayne of thye lyghtes.
¶ For by nyghte oon the syde of the welle it is ly-
ghtedde of the fyree / that byenneth in the tem-
ple. whyche neuer is put out ne quenched. On the
mornyng it is lyght of the sonne / for he hath the fyrste
therapes of the sonne / before it shyneth in the cytee.
And also it hath grete haboundaunce of oyle that
noryssheth the lyghte. and therfoze it is sayde the hill

¶ i

FROM THE GOLDEN LEGEND.

(PRINTED BY NOTARY, 1503.)

used only to confer dignity and beauty, and should be entirely subsidiary to, and in agreement with, the text. Illustration, if present, should summarise the text—to use Mr. Pissarro's own words, "doivent constituer la note aigüe, la point lumineuse," and again be entirely in harmony with text and decoration.

As in his type, so in his decoration of the page, Morris caught the spirit of the earliest masters of the craft. If any production of the past could be said to have inspired the Kelmscott borders, it was the lovely borders of Ratdolt, yet no one could say for a moment that Morris in the faintest degree imitated these. Indeed, to take one feature in particular, his own peculiar scroll which appears in several of the Chaucer borders is also found in several of his wall papers, *e.g.*, Bachelors Button, as well as in his tapestries, *e.g.*, the Flora, all completed presumably before Morris turned his attention to printing.

It has been said, perhaps justifiably, that some of the Kelmscott borders, especially in the later productions of the press, were too heavy for the page, and a further caveat may be entered against the floriated grounds of the first pages of works, like the *Emperor Coustans*. The illustrations to the Kelmscott books were largely the work of Burne Jones and Walter Crane, and generally speaking, are in agreement with the principles stated above: text, border,

and illustrations, to a very considerable degree, harmonising one with the other.

On the death of Morris, the Kelmscott Press was closed. As it will perforce be necessary, in dealing with the other presses, to refer to the Kelmscott Press, "*Velut inter ignes lunae minores*," it will be well, perhaps, to pass on at once to the consideration of the presses at work at present. But it should first be said that though the press is closed, yet two of its factors are still existent.

The blocks are deposited in the British Museum, a perhaps justifiable act, but one that can never be thought on with equanimity—one grows to hate museums as mere cemeteries. The hand-presses have been auctioned off, but the craftsmen remain, and the type has been entrusted to a responsible body of trustees, to whose judgment Morris left any future use of it. Of the craftsmen, more anon.

The trustees of the type have so far published, through Messrs. Longman's, two little works, at the price of half-a-crown each, the printing being done by the Chiswick Press. These books are Morris's "*Address to the Birmingham Art Students*," and his lecture on "*Art and Beauty of the Earth*." The fact that these have been produced by Messrs. Whittingham is a sufficient guarantee that the work is as good as commercial possibilities will allow; the only fault in the get-up being the ink,

O the right noble/right excellent & vertuous prince
George Duc of Clarence Erie of warwyke and of
Salisbury/grette chāmberlāyn of Englonde & lieutenant
of frenche oldest brother of kynge Edward by the grace
of godd kynge of Englonde and of fraunce / your most
humble servant William Caxton amonge other of your
servantes sendes unto your pease . helthe . joye and victo-
rye upon your Enemys /

CAXTON'S TYPE.

which does not show to advantage against a Kelmscott book. The page, done in black, regularly spaced, without initials or anything to break the merciless severity of the straight line, is as strong as a page can be, but yet eminently satisfying.

Long before the establishment of the Kelmscott Press, book lovers treasured the dainty volumes issued by the Rev. C. H. Daniel, of Worcester College, Oxford. Considering the build of the page, its simplicity, its reserve yet real beauty of decoration, too high praise for the productions of the Daniel Press is almost impossible, and it is a matter for regret that it is unlikely that many more volumes will be issued. The books are dainty, yet without the slightest affectation, with the exception, perhaps, of the long *s* of the Italics, for which, be it said, however, there is no lack of precedent. The type used in most of the productions of this press is thin—somewhat wiry, perhaps—recalling the Aldine, but being used in the build of a light page, a page that is never allowed to be full or even bold; this can hardly be called a fault. With the ink, however, real fault may be found, for not only is it lacking in tone, but the poverty of several letters suggests either bad composition of the ink itself, or bad craftsmanship in the printing. Yet, despite these faults, Mr. Daniel's books, as has been said, are most covetable, and though entirely disassociated

from the ideals of Morris and his school, and having come into the world without any blare of trumpets are a proof that appreciation for fine printing was not dead in England, even when the Philistines reigned in Israel, twenty years ago.

Mr. Daniel's career as a printer extends over well nigh half a century. His hobby as a lad, as early as 1856 he had printed his first book, "The latest sonnets of C. J. C."; but the business of life intervening, the hobby was dropped for many years. In 1874, however, he found it possible to resume printing, and on the same little press that he had purchased as a boy nearly twenty-five years before, he printed "Notes from a Catalogue of Pamphlets in Worcester College Library." Twenty-five copies were issued for the lure and despair of future collectors.

In 1876, Mr. Daniel cast some antique type from Dr. Fell's matrixes, which had been given to the University in the seventeenth century. With this type were printed "A New Sermon," in 1876, "Erasmi Colloquia Dua," 1880, "The Garland of Rachel," in 1881.

From 1882, in which year Mr. Daniell procured an Albion press, one or two works appear yearly. The type used in most of the Daniel productions is Fell's Small Pica, Roman, and Italic. Bridge's "Growth of Love" is in Fell's Old English Pica, and this is a work highly

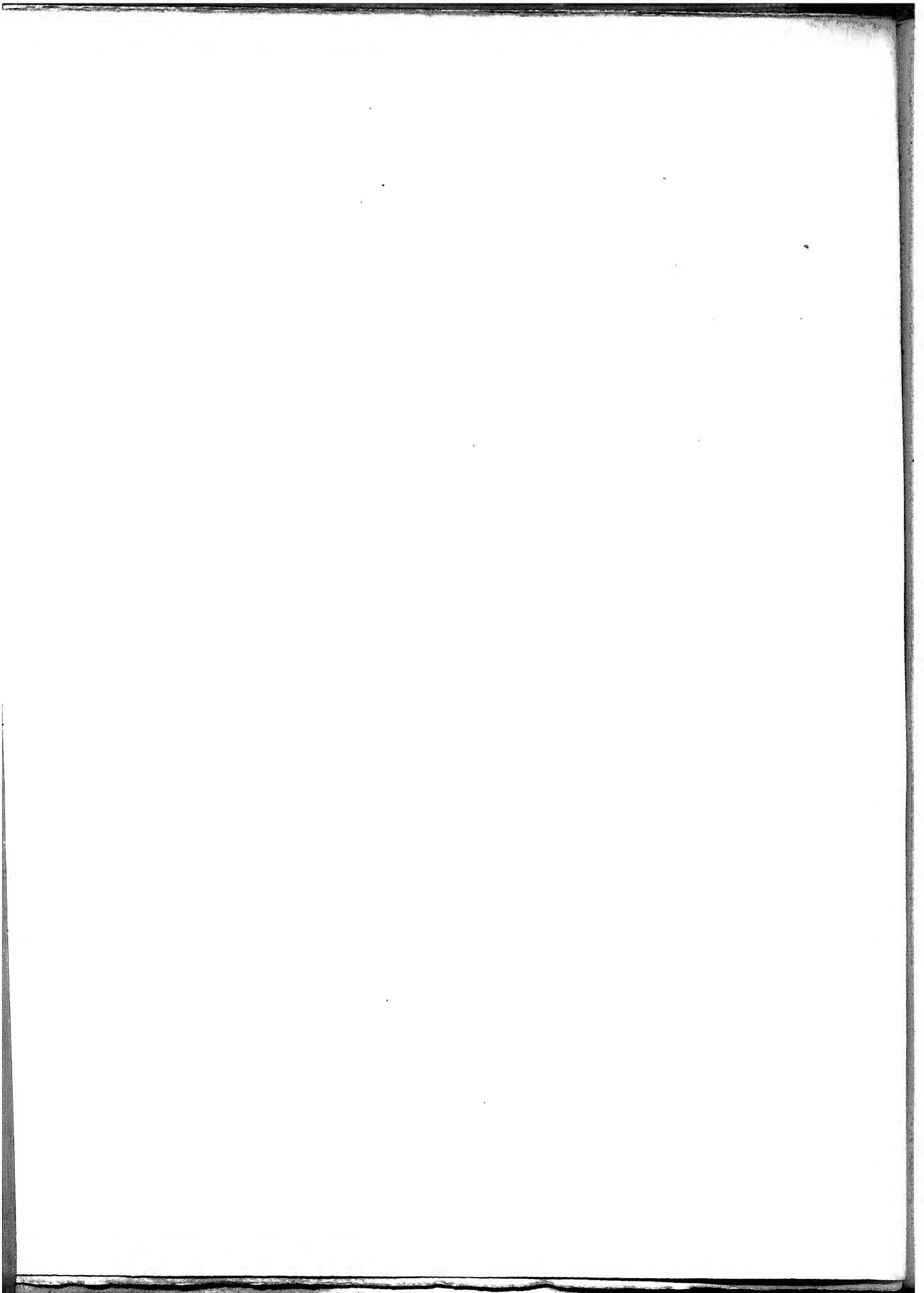
IN MATTHAEVM
De gloria et honore filij hominis LIBRI XIII.

DE GLORIFICATI-
one et resurrectione et processione spiritus sancti LIBRI IX.



¶ Apud Iohannem et aliosque Annalistas
M. D. XXVI. Anno prima

EDIDIT IUDITHA NEW TESTAMENT, 1526.



prized by collectors.

Mr. Daniel was for many years both compositor and pressman, and even yet, although he has the help of a man at the press, he sets up all his own type. Though not fetching the inflated prices of the Kelmscott books, the productions of the Daniel press have had speedy appreciation, as the catalogues of the booksellers only too well testify, and a complete collection is very near the impossible.

The premier position in English typography to-day is taken undoubtedly by the Vale Press of Messrs. Hacon & Ricketts. In fact, it is not unreasonable to claim for it equal consideration and esteem with the Kelmscott, than which it is later by five years.

A comparison of the two presses is exceedingly instructive, both being the creation of artist craftsmen, who went to the same sources for their inspiration—the great Venetians of the fifteenth century. More important still, both Morris and Ricketts did not rest content with the works of the fifteenth century printers, but beyond these studied the manuscripts of the tenth and eleventh centuries, which were the models for Spira, Jenson, and even Aldus. The writings of the tenth and eleventh centuries seemed to have that esoteric influence over the master spirits of the fifteenth century that, say the later sixteenth century, has with us to-day, and those centuries were evidently regarded

with the same affectionate reverence with which we look back on "The spacious times of great Elizabeth." The reasons which led to the consideration of these early manuscripts seem to have been different in the two designers, just as the results of the consideration were different.

With Morris, the reason seems to have been the wish to know the reasons for, and if possible come into closest contact with, the causes of Venetian typography; to let the same influence lead him in the same way that it led the Venetian printers.

Hence it is that the Morris type possesses so entirely the written quality—the missal quality (one can find no better terms). One looks at a Kelmscott book as a multiplied manuscript, and as something totally foreign to the mechanical idea of the press. Morris in these latter days caught the mantle of Jenson, but a double portion of his spirit fell upon him. Thus the Kelmscott type is frankly Venetian and mediæval, both in spirit and execution, and the same can be said of the initials designed by Morris.

With Mr. Ricketts the case was otherwise. Engaged in the shaping of books as early as 1890, in 1893 he published Mr. John Gray's "Silverpoints," and later in the same year made a forward step of the very highest importance in the publication of "The Daphnis

and Chloe." In this book were inserted in the text wood-cuts, the blocks of which had been cut by Mr. Ricketts himself—the builder of the page. The cutting of these blocks took up a whole year, and to give this time and work to satisfy so revolutionary an idea premised considerable faith in the result on the part of the artist. The harmony of the illustrated and the printed page had been so long lost as to be forgotten. This was quite in the natural order of things, for while the pictorial Art had at least kept in life, the typographical Art had practically disappeared—to put it plainly, painting had flourished, printing had decayed. And so it came about, that where the pictorial existed in books, it presented itself either firstly as the prime factor, or secondly, as merely illustrative, without any sympathy or harmony whatever with the text.

Morris had found in Burne Jones and Walter Crane excellent draughtsmen in sympathy with his aims, but Mr. Ricketts, happier than Morris, has himself designed the borders and illustrations for his printed books, which thus have a unity, and a fulness of harmony hardly to be found elsewhere. The borders of the Vale Constable and the Suckling are perhaps, in their way, as near perfection as could be reached.

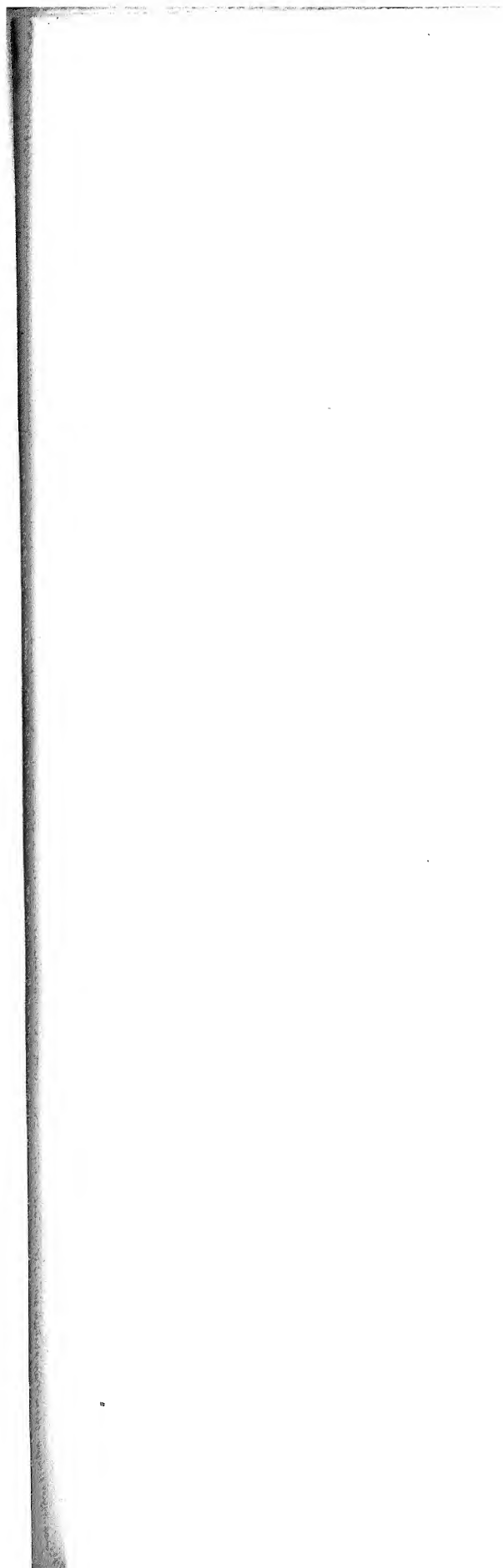
One hardly knows whether to praise most the grace and the strength of the clear cut

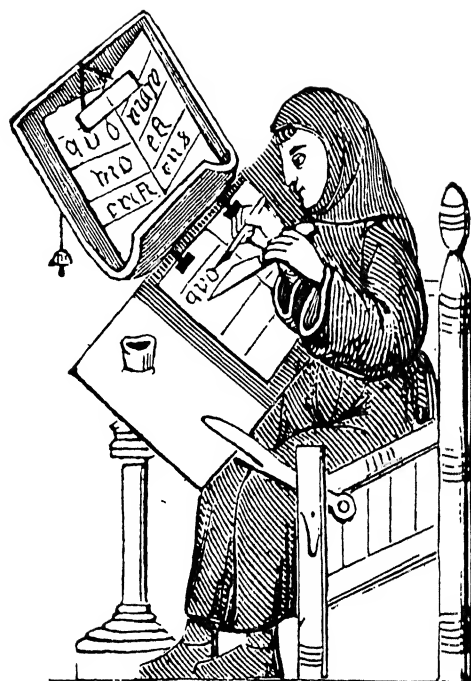
curves, or the excellent disposition of the masses of tint. The intersections and convolutions of the tracery, though perhaps not so intricate, recall the finest of the Irish illuminations of the seventh century, and like them, will bear magnifying many times without showing a flaw. The initial letters too, which are decorated in a moderate white line, strong and sharply cut, show in their sinuous curves the same intense application and scrupulous exactitude in design and in cutting. Here Mr. Ricketts parts company with many of our decorative artists, who speak loudly of feeling and suggestion, and breadth of treatment, and other euphemistic terms, all meaning much about the same thing—carelessness of finish and detail.

The borders and initials of the Vale books are generally done in black, but a few have been printed in red, and seem hardly so successful.

It might be urged against the Vale books that they are printed by Messrs. Ballantyne. This criticism, however, does not go very far, and the only difference between the Vale and Kelmscott books in this respect is that Morris had the oversight of workmen in his own employ, while the Vale books are printed by craftsmen of a commercial house, but again under the supervision of the designer and builder of the page.

Mr. Lucien Pissarro, a confrère of Mr. Rick-





TRANSCRIBER AT WORK.

etts, but who prints with the Vale type at his own press the Eragyns, has attempted an illustration in his latest work, Perrault's "*Deux contes de ma mère Loye*," in chiaro-oscuro and gold. The effect gained is not a startling success, but gives at least promise of what may be expected with further experience. Mr. Pissarro's open initials, which are frankly naturalistic in treatment, show considerable power of design, and his smaller initials in which a three-leaved clover is the motif are equally good. The opening illustration and border are in entire harmony, but one could wish that the artist had attempted a little brighter colour scheme.

That gold and colours are not foreign to the printed page is at once seen on looking at some of the early printed Psalters, upon which decoration as lavish and as careful was laid by the illuminators of that day as ever shone from the written page.

The birth of printing was the birth of a Minerva. The zenith of the Art was its morning, and from then to the present has been but decline. One merit of printing—its cheapness—was also its ruin, and for the costly hand-painted and wood-cut initials of the first printers, cheaper and meaner substitutes were only too quickly found.

The delight of colour, which surely ought to be found in books, was abundantly present in

the old manuscripts, and it may be in the future that the work of earnest experiment like Mr. Pissarro and Mr. Batten will render the harmonious colouring of the printed book again possible—colouring accomplished too by methods entirely modern.

There has been an attempt of late to bring a method of hand colouring wood-cut illustrations in delicate transparent tints. In certain cases this method answers well, for instance in the drawings of Mr. Hugh Thompson and Mr. Anning Bell, but too often the colouring which is at its best pretty, is only mannered and petty.

Not less than the woodcuts and borders, a distinguishing feature of the Vale books is the type, designed in 1894-5. The Vale type, as has been said already, is frankly Venetian—inspired like the Kelmscott type by the Roman of Jenson and Spira. In fact, nothing could be more instructive to a student of type than a comparison between the Kelmscott and the Vale, and then in turn a comparison of each with the square Roman of Jenson, with which they are most closely allied. The first thing that strikes one on looking casually at the three is that they are all alike. On a closer examination, one discovers that they each differ in detail from the other. The differences are in some few cases subtle enough, more especially in the *m* and *n*, but in the other letters

least enlargement shews up differences which cause one to wonder how any thought of similarity could suggest itself.

The Vale type differs from the Morris in a greater degree than either differs from the Jenson. Both designers, as it were, started from the same spot, but went in opposite directions.

It was doubtless one great ideal of the early printers that their work should resemble as much as possible the illuminations and writings of the tenth and eleventh centuries. A Kelm-scott book resembles an early manuscript to a greater extent than even the early printed books. Mr. Ricketts on the other hand, though equally influenced by the golden age of printing, shows that influence by quite different results. His borders are designed for and cut in wood; his type—designed for metal—has a pointed quality which by some critics is termed harsh and unsympathetic.

It seems to one that this sharpness goes to shew that the designer deliberately accepted the limitation of the type-forming material, and recognised the qualities of metal type. Not only were these qualities recognised, but they were emphasised and insisted upon, and so we find in the Vale type in many places points and acute angles, such as could not possibly obtain in other than metal type. Such can be noted in the top of the upper case *A*, the small

r, n, and i. These angles add much to the brightness and piquancy of the type, and give it brilliancy, though again it must be said that there are those who would rather regard these points as indicating harshness and mere mechanical precision. It is a rather curious comment on the sharpness of the Vale type to say that personally Mr. Ricketts has an unbounded admiration for the written quality, characteristic of the Kelmscott, and is, in fact, at present engaged in designing a smaller type which shall possess, as far as he can ensure it this quality.

Yet are hardness and precision necessarily vicious qualities of type? It will scarcely be denied that the sharper the line the more legible the letter, and providing that the main canons of typographical good taste be not violated, any quality that will further legibility should be considered praiseworthy.

Such rules, for instance, as the retention of the foundation geometrical, containing figures—the square or the oblong; the uniformity of serifs; the individuality of the several letters; the distinctive thickening out for the various long stroke letters—are the very basis of all good type design, and are all to be found in the early presses and in the Vale, and the only difference between the Vale and Kelmscott is practically this, that the Kelmscott remains mediæval, while the Vale, though shewing in every letter the suggestion of mediævalism, is

nevertheless entirely modern—is mediævalism not reproduced, but regenerated under latter-day conditions.

In what was said of the Kelmscott press, mention was made of the craftsmen that Morris employed. These have been engaged or co-opted by Mr. Ashbee, of Essex House, the home of the Guild of Handicraft, which has purchased most of the Kelmscott plant. In his prospectus, Mr. Ashbee states that he hopes "to continue in some measure the traditions of good printing and fine workmanship which William Morris revived." A Caslon fount has been purchased, and a translation by Mr. Ashbee of "The Treatises of Benvenuto Cellini on Metal Sculpture," and one or two other smaller works, have been printed and published. The type adopted is a clear and legible one, with a good face, and free from eccentricities. It is satisfactory to know, however, that Mr. Ashbee promises new types designed by himself, one Roman in character, and the other based on uncial forms. These are at present being photographed down, and results may be expected shortly.

The summer number of the "Studio"—"The Book of the Masque"—was enriched by initials of a very distinctive and beautiful design; these were the work of Mr. Ashbee, and justify one in expecting a type from him such as will satisfy the most fastidious critic.

The book already published, "Benvenuto Cellini's Treatises," is quite, in the fitness of things, the one to come from Essex House. The other books published are Bunyan's "Pilgrim's Progress," and "The remarkable Hymn of Bardaisan," the first Christian poem, translated by Mr. F. C. Burkett, of Trinity College, Cambridge.

Essex House itself is an ideal spot for an ideal press. The Guild of Handicraft is the development of a Ruskin class of three pupils, which Mr. Ashbee conducted at Toynbee Hall, while still himself in the office of Mr. Bodley, the well known architect. Originally a design class, the necessity for practical work as the fulfilment of design resulted in the establishment of the Guild as a productive and teaching centre of handicraft. The polytechnics have usurped the teaching functions which are no longer performed, but the productive work of the Guild is steadily on the increase. Morris's workmen will, therefore, form a part of a band of experts—ideal British craftsmen—and it is to be hoped that Mr. Ashbee's modest wish, "in a measure to carry on the Kelmscott traditions," may be abundantly satisfied.

The example of the semi-private presses is being very nearly followed by the best of the great London and Edinboro' firms. Houses like the Ballantyne Press (the printers of the Vale books), the Unicorn, to mention a few

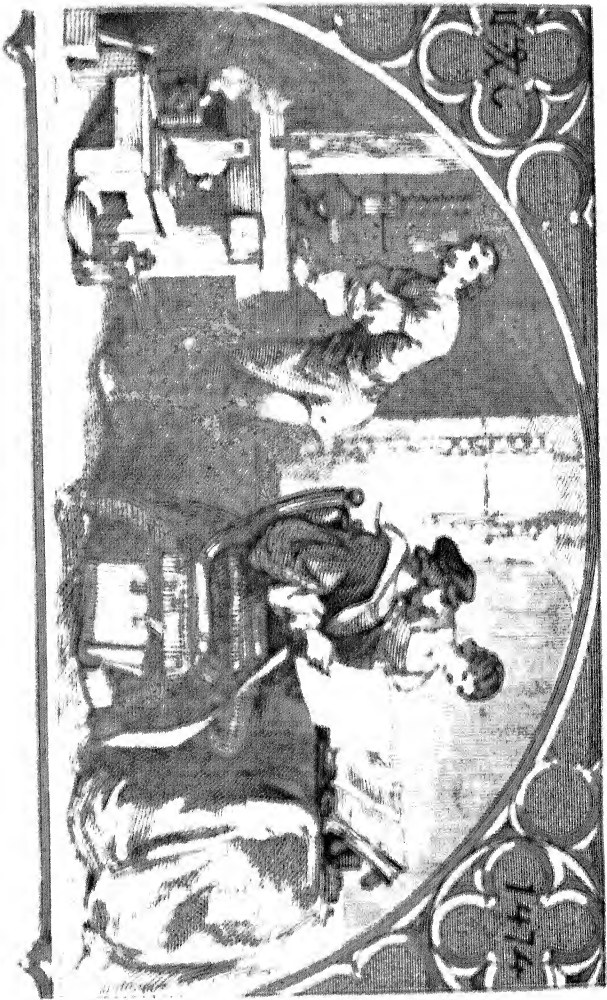
of many, are turning out work to-day that ten years ago would have been impossible.

The premier place among these must be conceded to the Chiswick Press, which in quality and variety of type, careful selection of paper, and general build of the printed page, is only beaten by work like the Kelmscott and Vale. To deal as one ought with the Chiswick Press would transgress the limits of this section, since an establishment that dates back over a century can hardly be called modern. The history of the Whittinghams is as important a chapter in the annals of printing as is the history of the Elzevirs, Plantin, or Baskerville. The founder of the press, Charles Whittingham, after serving an apprenticeship to a printer of Coventry, Richard Bird by name, and working for some time as a journeyman, first in Birmingham and then in London, set up in business for himself in Fetter Lane about 1790. During the next twenty years, he occupied various other premises, and in 1810 tenanted the mansion at Chiswick known as the "High House;" afterwards, in 1818, removing to "The College House," which may be considered as the original Chiswick Press.

The productions of the following twenty-two years are among the triumphs of English printing. More particularly may be mentioned that favourite of Mr. Austin Dobson, "Puckle's Club," and the many works illustrated by the

severe yet beautiful engravings of Stothard and Northcote. For four years the press was occupied by the production of the Chiswick Press edition of the "British Poets," a series of one hundred post octavo volumes, for the editing, printing, binding, and publishing of which Mr. Whittingham was responsible. In 1840 another Charles Whittingham, nephew and sometime partner of the founder, succeeded to the business, and under his management the press added to its former laurels. As London manager during the latter years of his uncle's life, the younger Charles, in connection with William Pickering, the eminent bibliographer and publisher, had done much towards bringing the printed page to a high degree of excellence. Much of the merit of the Pickering publications, it is only fair to say, is due to the very chaste and ornamental head and tail pieces and initials, and these were designed by Charlotte and Elizabeth Whittingham and engraved by Mary Byfield.

In 1843, Mr. Whittingham set a new fashion, or rather reintroduced an old one, by the revival of old-faced type. This was supplied by the Caslon foundry from the matrixes of the first William Caslon. The book printed was "The Diary of Lady Willoughby," for Messrs. Longman's, and the fashion catching on, has resulted to-day in the very general use of old faced type. Latterly the press, as befits a house



THE WRITER AND THE READER

with such traditions, has continued to issue works which represent the high water mark of British commercial typography.

Among others, the publishing house of Bell & Sons have entrusted to the Chiswick Press the printing of their most important works, and notably their re-issue in limited editions of translations of the classics. This series, it is interesting to know, received the warmest eulogiums from William Morris, who spoke of it as one of the best examples of modern printing and book-building.

Space forbids more than the mention of the University printers of Oxford and Cambridge, and of the great Edinboro' houses of Clark, Constable, and Turnbull & Spears, all of which hold high reputations.

Across the Atlantic, the limited edition epidemic is still raging, and Japanese paper and brocade cases abound. This is not a bad sign, for it is at least a change from the dull sameness to which we have been accustomed, and doubtless will develop into something better.

Perhaps the time is not yet for the establishment in America of a press that shall vie with the Kelmscott or Vale; but the visible stir in art, the further ripples of that English pre-Raphaelite movement which has done so much for the crafts of England, may presage like results abroad.

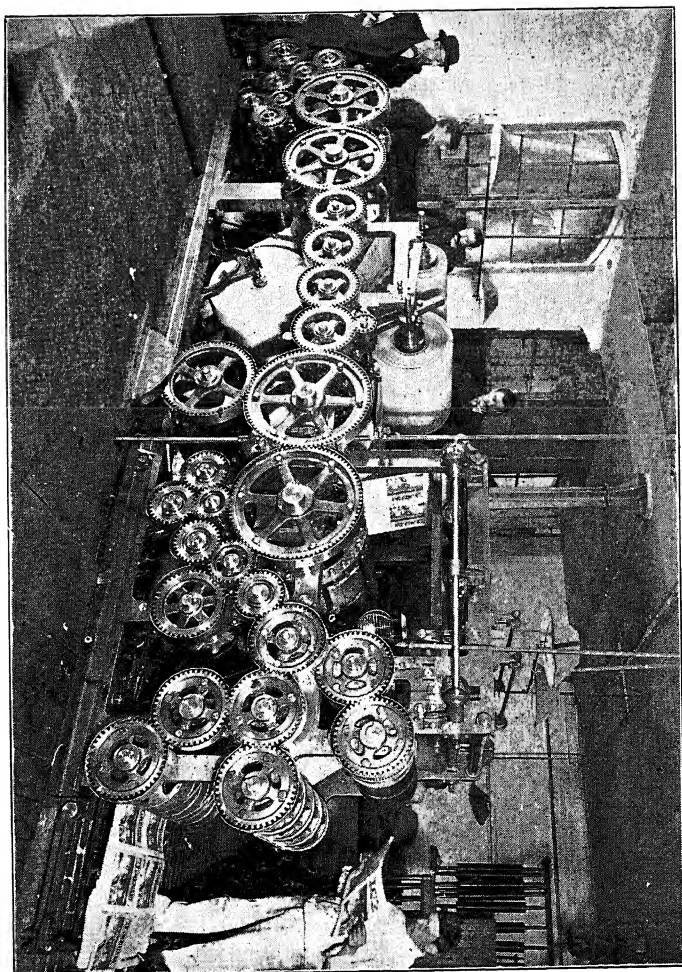
Germany has among its almost numberless presses none to equal our own, and the influence

of English Art and Craft is as yet but slight there.

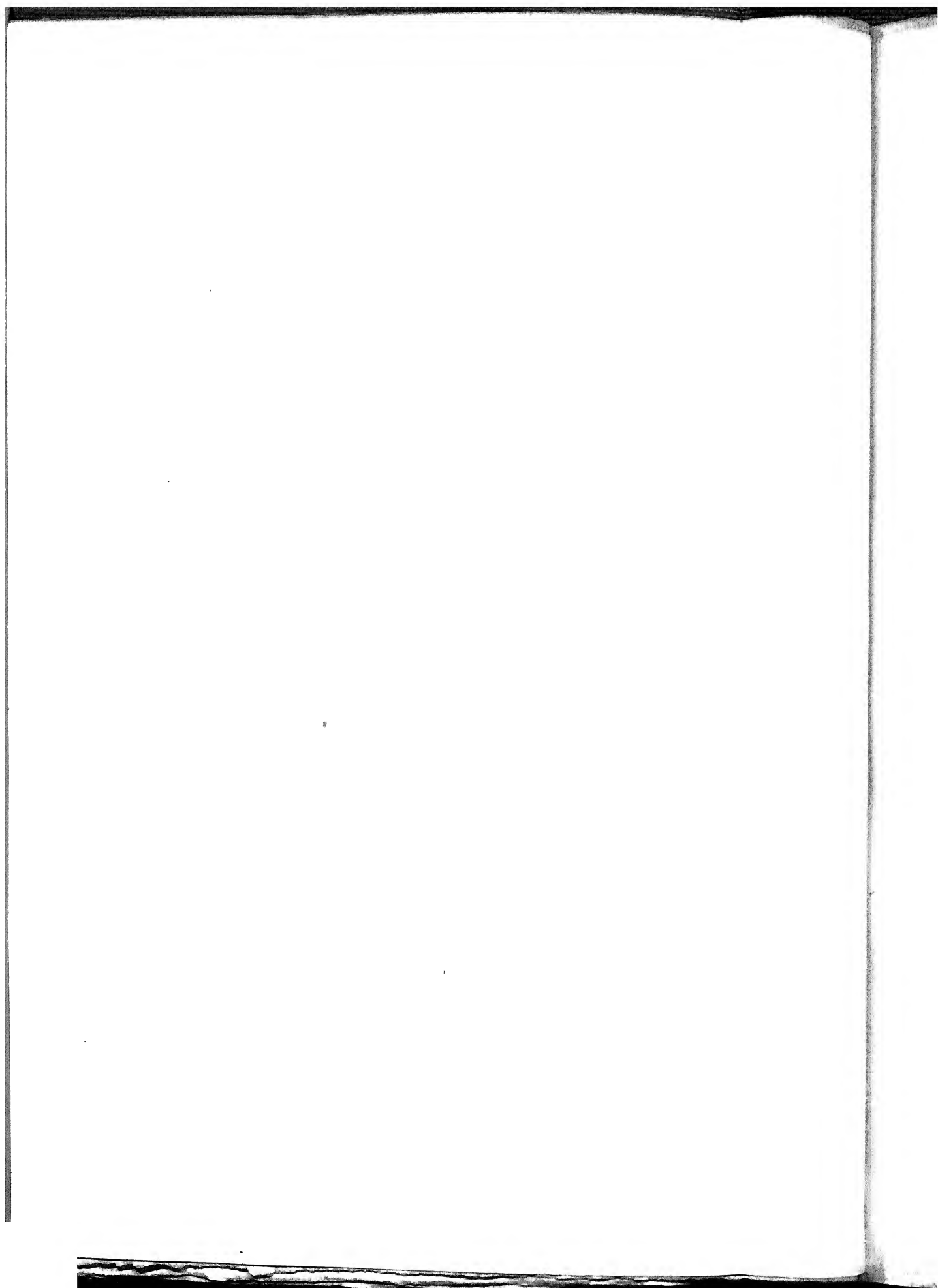
With France the case is somewhat different, as is to be expected in a country where Art is indigenous. One thinks instinctively of the superb productions of the great art publishing houses—Goupil's, and others, but strangely enough the letterpress work of these eminent firms, though always produced in a manner which shews that no expense has been spared, suggests just that and nothing else.

Perhaps the English Art Journal, with its glossy calendered paper, is the best representation in England of this style, which is undoubtedly popular, but nevertheless is as far from the ideals of the mediæval book as can well be.

Lately, however, we have become accustomed to French books produced on tinted paper in an Elzevir shape, in a bright delicate type, and known as the Lotos series. These are produced by Messrs. Borel, and are in degree praiseworthy, since the volumes are shapely, the faults being that the paper is not a permanent one, and though pleasing to the eye now is likely to alter in tint with age. More deserving of praise are the little Nelumbos books, of which the English series was published by Messrs. Routledge. These extremely dainty little books are (especially in the Japan paper edition) most treasurable volumes, and though of a size which is questionable—some people's



"CHUMS" PRINTING MACHINE.



dignity descends no lower than a crown quarto—yet the very clear marginal and other illustrations of their kind, quite excellent, cover a multitude of sins. The type, as is to be expected, is very small indeed, but is wonderfully clear, quite comparable in fact to Pickering's Diamond type, and if the thickening and thinning were not so pronounced would be a first-rate one. As it is, however, this fault, together with the fact that some few of the letters, e.g., the *h*, are badly proportioned and—a consequence of the thinning—that there are several blurred letters, causes one to esteem these little books less highly than they might have deserved.

It is a regrettable fact that this latter-day reformation of the printed book is not without attendant evil. The high prices commanded by the Kelmscott works are already inducing a servile imitation of such peculiarities of that press as are most vulgarly obvious.

It may be that the present mad rush after the Kelmscott books will have a good effect on printing generally, since the parvenus who are now investing in work to which they gave no heed when the press was in existence, may perhaps be illumined with the thought that it may pay to buy well-printed books. The depressing part of the business is that, with such people, the more vulgar a plagiarism a thing is, the more readily it is bought, since originality only disturbs and shocks them.

The day of the merely limited edition having nothing to recommend it but its questionable figures on the fly leaf, its Japan or japanned paper, is past. It is in all probability quite right that editions when finely produced should not be too large, but it is hardly fair to make people pay that others may not enjoy equal privileges; it is in fact, a vicarious dog-in-the-manger policy. The first printers will, for our time at least, be models that none will be likely to surpass, and there is in their masterpieces much that can be culled and brought to bear on modern book building.

This influence of mediævalism is the distinguishing quality of all those presses which to-day are doing the best for the printed book, and making it as it ought to be "a thing of beauty," which "is a joy for ever."

End of Part I.

Part II. ❁ ❁ ❁

BOOKSELLERS.

PART II.



IT has long been acknowledged that from its very nature the successful carrying on of the Bookselling business requires a greater amount of intelligence than any other branch of trade. Authors, who must be considered good judges of the matter, have, as a body, testified in favour of this view of bookselling, and although disappointed writers occasionally show an aptitude to decry "The Trade" and its professors, yet the most eminent authors have seldom joined in such a condemnation. Dr. Johnson speaks of them very highly, for he designates them "The Patrons of Literature." D'Israeli (the father of Lord Beaconsfield) says that "eminent Booksellers in their constant intercourse with the most enlightened class of the community—authors and others, partake of the intelligence around them." In my experience of thirty years I have come across a large number of the fraternity, and in many cases it has been my good fortune to meet not only intelligent, but

intellectual booksellers. I should not be considered veracious if I said all those who sell books are Booksellers in the true sense of the word: but the following sketches of those I have selected for notice illustrate that Dr. Johnson and D'Israeli were both correct.

The earliest Booksellers dealt only in manuscripts. The Grecian vendor (Bibliopoleia) was also the manufacturer, for he employed a number of transcribers to make copies of the works sold. It seems to have been the custom of the learned in those days to meet in the shops of the Booksellers to discuss the literary gossip of the day. When literature left the shores of Greece, and fixed itself for a time at Alexandria, under the Ptolemies, Bookselling was of great importance, insomuch that a regular market was established. This also appears to have been the custom with the Romans later on, but afterwards many Booksellers had shops near the Forum, the Palladium, etc. Amongst these Roman Booksellers originated the practice of purchasing copyrights; and in making copies of different works they obtained the services of the authors to correct or examine them. The Tonsons, Longmans, Cadells and Murrays of the times of Horace, Cicero, Martial and Catullus (who mention them) were the speculative Tryphon, the prudent Atrectus, Tullius Lucensis—the freed man, Ulpus and others. We are informed by Galenus that less

respectable Booksellers forged imprints of celebrated publishers upon imperfect and ill-written copies. See "Metz History of the Booktrade," Darmstadt, 1834.

With the fall of the Roman empire the Book-selling business not only declined, but was for a time swept from the list of trades. Literature and Science, ingulfed in the monastic system, were hidden in the cloister. The monks became the transcribers of books, and in this laborious occupation the learned Benedictines are known to have particularly excelled. There was, however, at this period, a great difficulty in procuring material on which to write books, and the device was used of deterging the writing of old classics, and then using the cleaned parchment for the works required. This practice is understood to have caused the loss to the world of several classic authors. Whether on new or old vellum, a great number of books were copied and collected in England during the eighth century. The writers abandoned the system of writing on scrolls, adopting the form in which books are now printed. It is our loss that many fine collections were destroyed by the Danes between the ninth and eleventh centuries, when they burnt many monasteries with their contents. See "Biographia Britannica Literaria," pp. 35 and 107.

In the thirteenth century, books were, from this cause, extremely scarce, and the few that

existed were exclusively in the hands of the monks, for they were almost the only persons who could read them. Bookselling in the middle ages was nearly entirely carried on by the monks, and the works sold fetched very high prices. A very singular book was eagerly wished for by the Emperor Rodolph II. of Germany, for which he offered 11,000 ducats. It was cut out instead of being written on vellum, and interleaved with blue paper, so that it was read as easily as print. The title was "Liber passionis Domini nostri Jesu Christi, cum figuris et characteribus nulla materia compositis." (The book of the Passion of our Lord Jesus Christ, with figures and characters composed of nothing.) See "Dugdale's Monasticon," iii. p. 309-324.

Bookselling did not seem to awake from its monastic torpor till the establishment of Universities in various parts of the Continent. But in 1259 sellers of manuscripts became so numerous in Paris that special regulations were instituted regarding them. Pierre de Blois states that they were called *Librarii et Stationarii*, the former were brokers or agents for the sale and loan of manuscripts, the latter (so called from having stations in various parts of cities and at markets) being sellers and copiers of manuscripts; when these laws or regulations were made there were twenty-nine booksellers and brokers in Paris. Large sums had to be

deposited for the loan of a manuscript. See Gresswell's "Annals of Parisian Typography," 1832. It would appear that bookselling was in Paris—then the chief seat of learning—a profitable calling between the twelfth and fifteenth centuries, there were, however, booksellers to be found in most of the Universities, especially Vienna, Palermo, Padua, and Salamanca, and by the time printing was invented booksellers were to be found in nearly all the larger European towns.

Between 1430 and 1440 it was whispered in Mayence that one John Gutenberg had invented a process by which he and an assistant could produce more copies in one day than 250 of the most expert penmen; the learned were incredulous, but a few years afterwards their doubts were silenced by the appearance of a Bible in Latin *printed* from metal types. This wonder was effected by a machine which has since done more for the advance of civilisation than all the other expedients of ingenious man to save his labour or to promote his welfare, THE PRESS. The first man who sold a printed book was John Faust, the goldsmith referred to earlier in my essay, in connection with Gutenberg and Schœffer. As many of the workmen of Schœffer became distributed, printing was carried on in most of the Continental cities, circa 1470. At this early time most printers sold their own books; one of the most active of the

German printers and booksellers between 1473-1513 was one Koberger of Nuremberg, who had twenty-four presses, and nearly one hundred workmen in his employ, and kept shops at Frankfort, Leipzig, Amsterdam, and Venice ; he sold other's publications as well as his own. At Ulm and Basle there were likewise several booksellers carrying on an extensive trade.

In the dawn of literary commerce, wholesale trade was chiefly conducted at fairs, which took place once, twice, or thrice a year. At these fairs books were bought by retailers, and thus were distributed throughout the country. At first the greatest quantity of bookseller's stalls were assembled at Frankfort fairs. Anton Koberger of Nuremberg, Ch. Plantin of Antwerp, and Stephanus of Paris, are recorded as booksellers visiting this fair as early as 1473. Swiss booksellers about this time seem to have been very enterprising, and sent many books to the large fairs, Ulrich Zwingle being an eminent example. In 1549, John Operinus, of Basle, a publisher of the Classics, visited Frankfort, and made profitable speculations.

At this period appeared Martin Luther, the great champion of Protestantism, and his cause derived great assistance from the printing press. The universities of Wittenberg and Leipzig now became the seat and central points of free theological discussion and investigation, and the booksellers soon found it worth their while to

visit also the Leipzig fairs. In 1486 Archbishop Berthold, of Mayence, had established a censorship or board of control, its object being to watch and visit the book shops, which in Frankfort were all situated in one street, still called the Buchgasse, seizing forbidden books, and claiming the seven privilege copies ordered by law to be presented to the universities. Against this the booksellers often protested, but without success. See "Quarterly Journal Statistical Soc." vol. ii. p. 164.

After some years, the principal part of the book trade withdrew to Leipzig, where general fairs were held thrice every year. In 1556 its fame as a place of sale for books spread over the Continent of Europe and other parts of the world; this trade increased so rapidly that it banished traffic in other articles from the fair. No fewer than fourteen printers and booksellers had, by 1616, taken up their residence in the city. The names of these worthies have become dear to the modern bibliomaniac, from the rarity of the works bearing their respective imprints, viz.: James Apel, Boerner, Elias Rehfeld, Eyering, Ellinger, Caspar Kloseman, B. Voigt, and John Perfect. By this time the wholesale bookseller was known as publisher. The Easter Leipzig fair was now exclusively devoted to books. The booksellers had already organised a system by which they were enabled to print a catalogue of every new work that

was to be sold at the fair, so that purchasers had no difficulty in making their selection. This fair eventually became the great book mart for the whole Continent.

Having sketched the "Trade" up to this point I will now notice a few of the more important English booksellers, starting with Jacob Tonson, 1656-1736. He is understood to have been one of the most eminent of our early publishers, and was successful with various editions of Milton, he was also publisher for John Dryden, and was one of the earliest to introduce Shakespeare to the reading public. Editions of Rowe, Pope, Theobald, Warburton, Johnson, and others were brought out by him; he named his shop the "Judge's Head," in Chancery Lane, afterwards changing his sign to "Shakepeare's Head." The Kit-cat Club was founded by Tonson; Sir Godfrey Kneller, a member, painted portraits of all the members, commencing with himself and ending with Tonson, in all forty-three pictures, and these were hung round the club room at Tonson's private house. Tonson made a large fortune, was reputed as a generous man, and earned the title of "Prince of Booksellers." Rowe says of him,

"Thou, Jacob Tonson, wert, to my conceiving,
The cheerfullest, best honest fellow living."

Thomas Betterton, the famous Shakespearian actor, born in 1635, served apprenticeship to a bookseller, but afterwards took to the stage.

He died in 1710, and was buried in Westminster Abbey.

Bernard Lintot, 1675-1736, was fortunate in securing Pope's patronage, and published many of his books. Lintot paid Pope for his translation of Homer £5,324. He also published for nearly all the great authors of this—the "Augustan Age of Literature." He eventually retired to Horsham, and was High Sheriff for Sussex, 1735.

Edmund Curll, 1675-1748, is a well-known name among booksellers of this period, but seems to have been somewhat eccentric, and by publishing books of doubtful character got a bad name; he was pilloried several times. In 1716 he quarrelled with Pope, and the latter in his "Dunciad" scathingly contrasts him with his compeers. Thomas Amory in "John Bunce" describes Curll in person very tall and thin, an ungainly, awkward, white-faced man, his eyes were a light grey, large, projecting, goggle, and purblind. This is not a flattering description. Whatever his faults or virtues, he did one thing, that was, he made money, and he had some apologists, notably John Nichols.

Thomas Guy, 1644-1724, was the son of a coal-dealer. After serving his apprenticeship to John Clarke he started business as a bookseller with about £200. He paid special attention to the publication of Bibles. Nichols says he was a most penurious man, but Dunton con-

tradicts that statement. He was evidently a very shrewd man, and made large sums of money out of the South Sea Company. He was M.P. for Tamworth, 1695-1707. Whatever his character may have been, he must have been benevolent, as he built Guy's Hospital at a cost of £18,000, and left £220,000 for its endowment; besides this he left £400 a year to Christ's Hospital, and also left £80,000 to be divided among his relatives.

John Dunton, 1689-1733, was the son of a clergyman, and having some means, for a time was apparently very successful as a bookseller, but afterwards he turned his attention to book-making. The book that he is mostly known by is "The life and errors of John Dunton, written by himself in solitude, in which is included the lives and characters of a thousand persons now living in London." After noticing the more eminent London booksellers he says, "Of 300 booksellers trading in country towns, I know not of one knave or a blockhead amongst them all." Warburton describes him as "an auction bookseller and abusive scribbler." D'Israeli describes him as "a crack brain scribbling bookseller."

Samuel Richardson, 1689-1761, was the son of a joiner in Derbyshire, and through industry and perseverance founded a very good business. Through the interest of Mr. Speaker Onslow he printed the first edition of the Journal of

the House of Commons, twenty-six vols., folio. It was at the instigation of Mr. Rivington that he wrote his first novel, "Pamela," 1740, which was so popular that it went through five editions in its first year of publication. "Pamela" was followed by "Clarissa Harlowe." Though his writing made him one of the most famous men of his time, he was noted for due attention to his business, until, probably owing to adulation from the fair sex, his vanity seems to have got the better of him. Anyway, he was a great novelist and writer.

One of the earliest of Dr. Johnson's employers was Edward Cave, 1691-1754, who was the son of a shoemaker. He was a most persevering man, and was successful as a bookseller. He was responsible for the first appearance of the "Gentleman's Magazine," in 1731, and Johnson was the chief contributor in its early days. This magazine was so popular and such a success that many rivals soon appeared, notably among others "The London Magazine." Cave, without leave, obtained the substance of Parliamentary debates and speeches, and printed them in his magazine until he was stopped by Sir W. Younger. After this check, proceedings in Parliament were given as "Debates in the Senate of Great Lilliput," edited by Dr. Johnson. Cave's attention to the magazine was unremitting to the day of his death, and Johnson said, "He scarce ever looked out of the win-

dow but for its improvement."

William Hutton, 1723-1815, was one more instance of a remarkable bookseller who rose from abject poverty, by sheer hard work, to wealth and literary fame. He was born at Derby, was some time in Nottingham, but made his mark in Birmingham, of which place he wrote the History, first published in 1782. He also wrote a History of Derby.

Robert Dodsley, 1703-1764, may be looked upon as one of the shining lights in the book-selling trade of the Johnsonian era. He began life as a footman, but very soon became famous as a writer of poems and dramatic satires, and opened a bookseller's shop in Pall Mall. In 1738 he made the acquaintance of Dr. Johnson. In 1744 he edited and published a "Collection of Old English Plays," which has always been a standard work of its kind. In 1741, at Dodsley's instigation, Johnson commenced his Dictionary of the English language; this undertaking was the joint property of some half-dozen booksellers, with Andrew Millar as manager. Johnson is said to have received £1,600 for it; after sending his last "copy" to Millar, he asked the messenger what the bookseller said. "Thank God I have done with him," was the reply. "Ah!" replied Johnson, "I am glad that he thanks God for anything." Dodsley also published Johnson's "Rambler," and entrusted to Burke the editing of the "Annual

Register." "Cleone," Dodsley's last play, was a great success, and he retired from business some years before his death, which happened in 1764.

The Chapter Coffee House was a favourite resort for eminent booksellers about this time; among its chief members were John Rivington, John Murray, Thomas Longman, James Dodson, Alderman Cadell, Tom Davies, Robert Baldwin, Peter Elmsley, and Joseph Johnson. Another association of the trade delighted in the name of "The Congers."

The most successful book published under the name of "Chapter Books" was Johnson's "English Poets." Later on the Chapter Coffee House became the place of call for poor parsons, who stood there ready for hire on Sunday mornings at sums varying from 5s. to 21s.

Thomas Cadell, 1742-1802, a famous bookseller, became the proprietor of the copyright of works by the great historical and philosophical writers who shed such a lustre round the close of the eighteenth century, among them being Robertson, Gibbon, Adam Smith, and Blackstone. Robertson received £4,500 for "Charles V." Cadell, having made an enormous fortune, retired from business, and was some time Sheriff of London.

George Robinson was one of the largest wholesale booksellers of his time. Among other publications may be mentioned "Modern Uni-

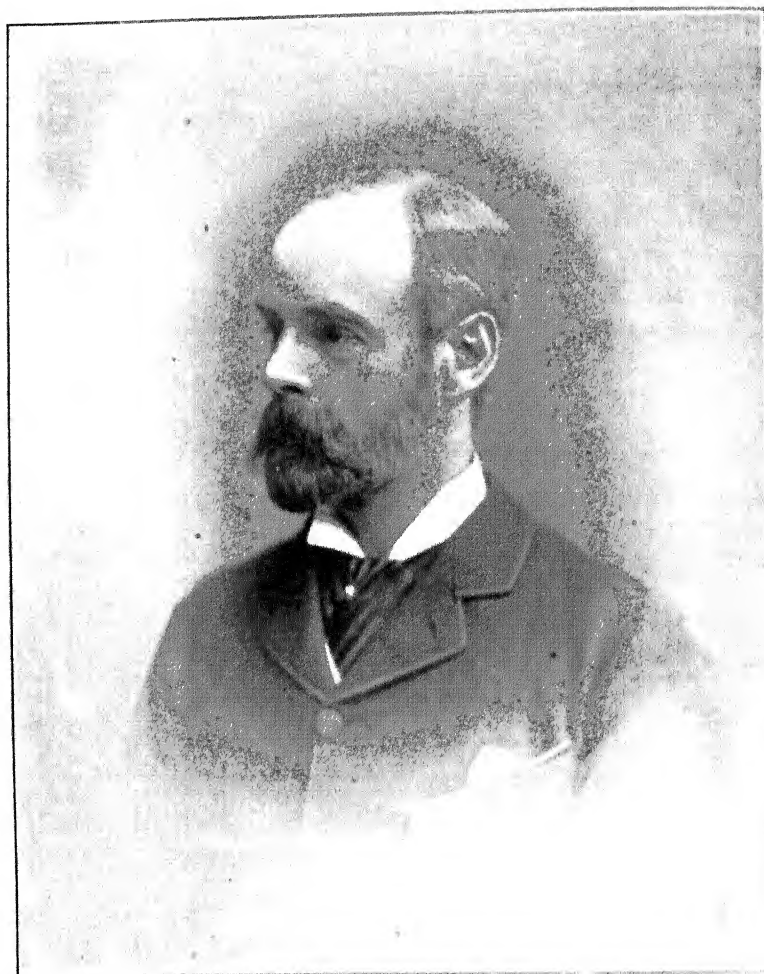
versal History," sixty vols., "Biographia Britannica," "The Illustrated Works of Hogarth," "Bewick" and "Heath;" also the works of Macklin, Murphy, Godwin, Inchbald, Radcliffe, and Dr. Wolcot (Peter Pindar). Robinson died in 1801.

Andrew Millar, bookseller, gave £1,000 to Henry Fielding for his novel "Amelia" in 1751.

In 1753, the British Museum was established by Act of Parliament, it was founded in consequence of conditions in Sir Hans Sloane's will, to whose collection of antiquities, books, etc., were added various other valuable collections and the whole put into one building.

James Lackington, 1746-1816, son of a cobbler, early took to selling pies, but soon turned his attention to bookselling, in which he quickly became eminent, largely through dealing in "Remainders" and selling large numbers at low prices. His motto was "Small profits do great things." His shop, the Temple of the Muses, in Finsbury Square, was a great and well-known establishment. He made catalogues of his stock, and it is stated he had half a million of volumes constantly on sale. He did so well in business that he was able to retire in 1798. James Lackington's memoirs are amusing, and well worth reading.

William Birdsall, 1750-1826, bookseller, of Northampton, was greatly respected, and served twice as Mayor of his native town; he was



MR. T. N. LONGMAN.

also a Magistrate. He was forbear of the present family of Birdsalls, celebrated bookbinders of the same town.

One of the pioneers of cheap bookselling was Andrew Donaldson, who though an Edinburgh man, went to London to wage his warfare against high prices. He was very successful in business and left a large fortune, which was added to by his son, who bequeathed £250,000 to found an educational hospital for poor children in Edinburgh.

Rudolph Ackerman, 1764-1834, the most celebrated book and print seller in colours of his time. He introduced the lithographic art into England, and produced those magnificent books on Oxford, Cambridge, Westminster Abbey, Public Schools, &c., with finely coloured plates, which to this day are all valuable.

The history of the important firm of Longman's would easily fill a large book, so I will content myself by giving an outline only. The founder of the firm, Thomas Longman, was apprenticed in 1716 to John Osborn, of Lombard Street, and after serving seven years, married Osborn's daughter. In 1724 he bought Wm. Taylor's stock, etc., for £2,282, a large sum at that time. Taylor was the publisher of "Robinson Crusoe," and had two businesses, the Black Swan and the Ship. These two were amalgamated later into one in Paternoster Row. About this period the "share system"

of publishing books was pretty general, and Thomas Longman seems to have been very successful in buying up these shares in various large undertakings. Ephraim Chambers' Cyclopædia (the parent of all our English Cyclopædias) was published in 1728 in sixty-four shares; Thomas Longman by 1740 had secured eleven. In 1754 he took into partnership his nephew, this accounts for T. & T. Longman, at the Ship, in Paternoster Row. Thomas Longman, sen., died in 1755. Thomas Longman, the nephew, born in 1731, carried on the business very successfully; great attention was given to the Cyclopædia, though school books were published by this firm in large numbers. Thomas the second died in 1797.

Thomas Norton Longman, his son, was the next head of this firm, which now was a company, including Owen Rees, and Thomas Brown, and the firm was at this time publishing for Southey, Coleridge, Wordsworth, and Walter Scott. The old Cyclopædia was re-cast, and edited by Abraham Rees, published at £85 in parts. In 1803 their trade catalogue had extended so much that it was divided into twenty-two classes. In 1804 Thomas Hurst and Cosmo Orme were admitted into the firm, and Bevis E. Green in 1824. Now the title of this firm was Longman, Hurst, Rees, Orme, Brown, and Green.

Thomas Moore received from Longman an



MR. C. J. LONGMAN.

agreement to give him £3,000 for "Lalla Rookh" in 1814, this was Moore's greatest effort. T. N. Longman was celebrated for his kindness to clients, and his Saturday weekly literary meetings were about the pleasantest and most sociable in London. He was almost adored by his domestic servants, and was a liberal patron to the "Association for the relief of decayed Booksellers." Lardner's Cabinet Cyclopædia in 133 vols. was published 1829-1846. In 1832 another Thomas Longman was admitted partner, and in 1839 William Longman, both being sons of T. N. Longman. The third Thomas N. Longman died in 1842, leaving a very handsome fortune. In this same year "Macaulay's Lays of Ancient Rome" were published and became an immense success. His essays from the "Edinburgh Review," published in book form, were also extremely well taken up, and a little later his "History of England" was a gigantic success. Mr. Orme died in 1859; Mr. Brown in 1869 (aged 92); and Mr. Green in the same year, all leaving large fortunes.

Without detailing the continual progress of an immense and successful business, it may be stated that being ably conducted by educated men, this firm continues to hold a leading position in the publishing world. In 1890 Messrs. Longmans absorbed the publishing house of Messrs. Rivington's, of Waterloo Place. The present members of the firm are Mr. Thomas

Norton Longman (eldest son of the late Thomas Longman, who died in 1879), Mr. Charles J. Longman, M.A., Oxon. (second son of the late William Longman, who died in 1877) President of the Booksellers' Provident Institution, and first President of the Publishers' Association, Mr. Hubert Harry Longman, J.P., Oxon. (third son of the late William Longman), Mr. George Henry Longman, Cambridge, (second son of the late Thomas Longman,) and Mr. William Ellerby Green (second son of Bevis E. Green). By their courtesy and kind permission I am enabled to reproduce the portraits of Messrs. T. N. and C. J. Longman.

Archibald Constable, 1776-1827, was apprenticed to Peter Hill, Edinburgh, and afterwards started in business as a bookseller in High Street. In 1795 he issued his first catalogue of rare and curious books, but he soon became a publisher, and in 1801 he acquired the "Scot's Magazine," the first editor being Leyden, contemporary of Scott. The "Edinburgh Review," brought out in 1802, was a success from its start, with such giants as Jeffery, Brougham, and Sydney Smith working on it. Later on Constable published for Walter Scott, and this meant *success* for publisher as well as author, but before long a breach between the two, induced the great novelist to practically start the firm of Ballantyne & Co. In 1811 Robert Cadell became a partner of Constable's. Later,

the Ballantynes not proving successful as publishers, they continued as printers for Scott, and an amicable arrangement was again made with Constable, who published "Waverley" in 1814. Others of Scott's novels followed, all wonderfully successful. Things prospered with Constable until 1826, when the unfortunate crash came, involving Scott, Constable, Ballantyne, and others. Accounts vary of this terrible time, but it is not my wish to say anything about it, except regret that a brilliant career such as Scott's should have been ruined by mismanagement. Any who wish to probe this matter may easily do so for themselves, *vide* Lockhart's "Life of Scott." Constable, however, after his failure, commenced again as publisher, with his "Miscellany," but he died in 1827.

Robert Cadell, after the failure of the firm of Constable, became a publisher on his own account, and purchased the copyright, &c., of the Waverley Novels at the low price of £8,500. The benefit subsequently derived from a cheaper issue was shared by Scott. Cadell died in 1849.

The remaining copyrights and stock of the "Waverleys" were subsequently acquired by A. & C. Black. Adam Black was born in 1784, and in due course entered the book trade. In 1829 the "Encyclopædia Britannica" became the Blacks' property; this, after tremendous responsibility and labour, was brought to a most successful issue. Adam Black was elected M.P. for

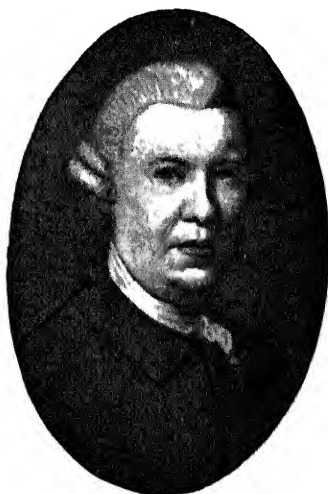
Edinburgh in 1856. The firm of A. & C. Black became possessed of the "Waverleys" in 1851, which again were reprinted at more popular prices and sold in thousands. This successful firm still holds a very strong position in the trade.

Charles Knight, 1791-1873, son of a Windsor bookseller, early inclined to literature, and was very keen on popular instruction. In 1828 he superintended the publications of the S.D.U.K. From Pall Mall East, as publisher, he removed to Ludgate Street, and his energy resulted in the publication of a large number of series of books in cheap form, to wit "Pictorial History of England," "Pictorial Bible," "London," "Subsequently his own edition of Shakespeare was published, then the "Penny Cyclopædia," "Penny Magazine," Knight's "Weekly Volume," "Half-hours with best authors," "Land we live in," "Old England," and a host of other useful books. Knight was a publisher, author, and editor, and did much to popularise literature; amongst his contributors was Mr. J. T. Stanesby, father-in-law of the publisher of this volume.

Mr. Thomas Laycock, 1803-1876, was born in London. His father's bookselling business was carried on in High Street, Bloomsbury, until his demise, after which it was continued by Mr. T. Laycock until 1838, when he went to Oxford, and commenced bookselling there, in St. Clements; eventually he settled in the High Street, near Carfax Church, and for many years suc-

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in



1. JOHN MURRAY 1745-1793.
3. JOHN MURRAY 1808-1892.

2. JOHN MURRAY 1778-1843.
4. JOHN MURRAY 1851. —

cessfully conducted a very good business. He was well known to dons, undergraduates, and citizens, and was also an enthusiastic follower of the hounds, being known to some as the "fox-hunting bookseller," one favourite hunter of his, "Creeper," being a prominent figure in many a good "run" for a number of years. It was the writer's good fortune to come under Mr. Laycock's notice when quite young, and in 1870 he commenced to learn the business of bookselling under his tuition. Work was pleasantly interspersed with, now and again, "a day with the hounds." Mr. Laycock, who was a bachelor, amassed a large fortune. He died in 1876.

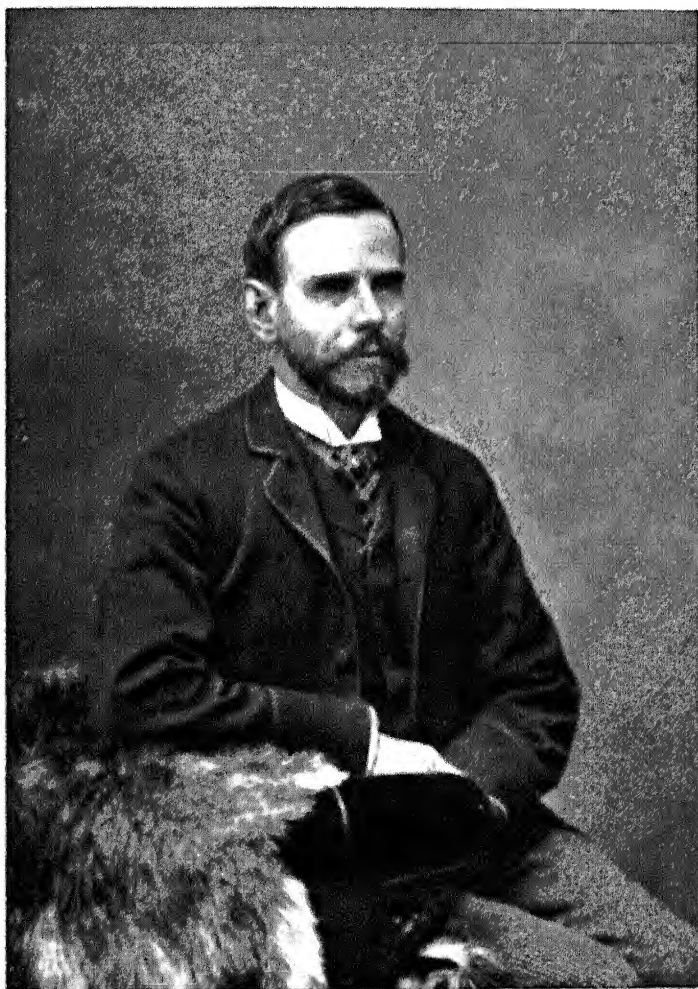
The great house of John Murray, was founded in 1768 by John McMurray, born in Edinburgh, who afterwards dropped the Mc. He died in 1793. His son, John Murray, born in 1778, succeeded to a good business. He started the "Quarterly Review" in 1809. From Fleet Street he migrated to Albemarle Street in 1812; this same year Byron's "Childe Harold" was published, and made the poet famous at once. From this period onwards the success of John Murray as a publisher was immense. He gave Crabbe £3,000 for his "Tales of the Hall," and was munificent in all his dealings. Lord Byron, after leaving England, kept up a constant correspondence with Murray, who paid him large sums of money in the later years of

his life. John Murray paid Tom Moore £4,200 for his "Life of Byron," after that poet's death which happened in 1824. John Murray the second made his house the first in the trade by honourable dealing, hard work, and good business habits; he died in 1843, and was succeeded by his only son, John Murray the third, who was born in 1808, and he likewise carried on the business of the firm with marked success, and after an honourable and long career passed away in 1892. He was one of the last Englishmen who had personally known and conversed with Lord Byron, Sir Walter Scott, and Goethe. He was also the inventor of "The Hand-books for Travellers," which have been so useful and popular for the past fifty years. The business has been conducted since by Mr. John Murray the fourth, who was born in 1851, educated at Eton, and Magdalen College, Oxford. He is an M.A., F.S.A., and J.P. for the County of London, President of the Publishers' Association 1898-1900, Vice-Chairman of the Hospital for Sick Children in Great Ormonde Street, etc., etc. It is needless to say that in the hands of this gentleman the traditions of this great house are not likely to wane.

Mr. Bernard Quaritch, 1819-1899, was born at Worbis, in Prussia, in 1819. At the age of fifteen he was apprenticed to a bookseller at Nordhausen, 1834-1839. From 1839 to 1842 he was in a publishing house at Berlin. In 1842

he came to London, and was two years with Mr. H. G. Bohn, and while with this celebrated bookseller and bibliographer he made the acquaintance of Mr. Lowndes, the compiler of the "Bibliographer's Manual." The two following years he was with M. Barrois, of Paris, but returned to London, and was with Mr. H. G. Bohn from 1845-7, and during this period compiled Bohn's 1847 "Classified Catalogue." In due course he became a naturalised British subject. In April, 1847, Mr. Quaritch started in business for himself in a very humble way, his first broadsheet catalogue being published in 1848. Having a wide knowledge of linguistic and philological works, he, early in his career, paid special attention to this branch of trade, and in 1854 he published Barker's "Turkish Grammar," which was shortly followed by others of a similar character. By unceasing application, hard work, and sheer force of will, Mr. Quaritch rapidly made headway in his business, insomuch that by February, 1858, he was enabled to purchase a copy of the "Mazarine Bible" at the Bishop of Cashel's sale for £595 (he has since given £4,000 for a copy). In this same year (1858) he published a catalogue of 182 pages containing 5,000 items, and in 1860 he issued his first complete catalogue with an alphabetical index, 408 pages with 7,000 entries. From this time onward Mr. Quaritch's career was a series of successes, gained

by daring, decision, and promptitude in estimating the value of books. He purchased heavily at all celebrated sales. In 1858 at the Bishop of Cashel's sale; in 1859 and 1861 at the Van Alstein sale at Ghent; in 1873 at the Perkins' sale; in 1878 and 1879 at the Didot sales, Paris; more recently at the Sunderland sale, the Ashburnham sale, Hamilton, Beckford, and many others, besides purchasing privately very valuable collections of books and manuscripts, thus enabling him to prepare such bibliographical catalogues as will for ever stand as a monument to his name and be a boon to collectors and all who are interested in rare and valuable books. One of the most valuable and interesting of the wonderful series of his catalogues is the "Bibliotheca Zyllographica, Typographica, et Palæographica," Catalogue of block-books, and of early productions of the printing press in all countries, and a supplement of manuscripts, printed in 1873. Since that date many catalogues have been issued, but his great catalogue, published between 1880 and 1887 in fourteen vols. is indeed a veritable monument of bibliography and typography, and illustrates his immense knowledge of books and vast learning. Up to the day of his death, December 17th, 1899, in his eighty-first year, Mr. Quaritch stood unique as a bookseller, at the head of his profession, always energetic and active in business, superintending the most colossal business

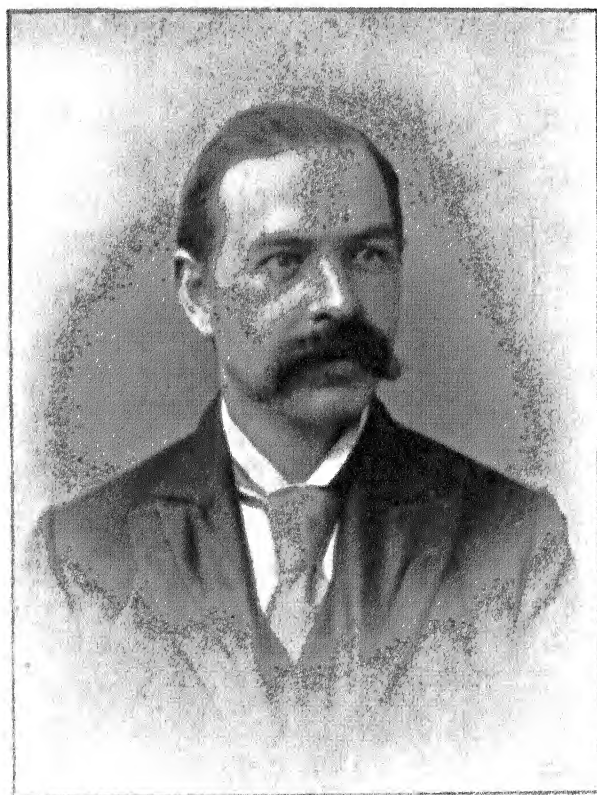


MR. W. DOWNING.

of its kind in the world, the veritable Nestor of the old book trade, and I proudly record the fact that I have had the honour of receiving some most courteous, delightful, and encouraging letters from him with regard to these notices, and have received unlooked-for kindness and encouragement in my literary efforts from the most famous bookseller of the day. His loss will be deeply felt by a large clientèle, by numerous correspondents, and many friends.

Mr. William Downing, of Birmingham, at the age of thirteen, started in a very humble way to make himself useful in the second-hand book shop of Mr. W. Brough, then in Paradise Street, Birmingham. By application and perseverance he rose in his avocation, and in 1870 he started business on his own account at 74, New Street, having bought the old established business of J. H. W. Cadby. During a period of twenty years Mr. Downing endeavoured to make a bookseller's shop the resort for men of letters and book lovers, and he has been eminently successful, as here were to be met such men as the late George Dawson, John Henry Chamberlain, Sam. Timmins, J. T. Bunce, Cardinal Newman, Elihu Burritt (American Consul for Birmingham), and a host of other local and world famed men. In 1890 he removed to his present premises in Temple Row, naturally retaining all his old clients, as well as obtaining fresh ones. Mr. Downing, in 1874, was the *first*

bookseller to revive the old trade signs used in the sixteenth, seventeenth, and eighteenth centuries by calling his shop "The Chaucer's Head." When he first adopted this sign, the "Town Crier" told its readers, "If a friend asks you to meet him at the 'Chaucer's Head,' New Street, don't imagine that you are going to be treated to something good in the shape of wines or spirits. At the 'Chaucer's Head' you will not be able to get anything to drink, though you can be readily supplied with a *quarto* of fine old Theology and Poems by the *Gill*, you can get *Lamb* with plates and *Bacon* and *Hogg* at the shortest notice." Another paper suggested signs for other tradesmen, viz.:—"The Cod's Head and Shoulders" (Fishmongers), "The Drops of Brandy" (Spirit Merchants), "The Tape and Trousers" (Tailors), etc. Mr. Downing is a member of the Library Association of Great Britain, and read papers before that Society at Plymouth in 1886, on "Free Public Libraries from a Bookseller's point of view," and "Birmingham and its Literature," at the Birmingham meeting. He is also a member and hon. treasurer (since the commencement) of the Birmingham and District Library Association. In 1884 Mr. Downing began a series of reprints of certain items of fugitive local literature, all of extreme rarity, edited by the late Mr. W. Bates, B.A. The first was the "Loyal Oration," which was the



MIC. H. M. GILBERT.

earliest book issued in Birmingham, in 1717. Mr. Downing is widely known, and is esteemed for his courtesy, bonhomie, and affability.

Mr. Henry March Gilbert was born in 1845 at Halstead, in Essex, where his father was in business as a new and old bookseller. He went to Southampton in 1859 from the Eastern Counties with his father, and acted as assistant with him till 1864, when he accepted a position in the firm of Messrs. Willis & Sotheran, London, and whilst there enjoyed the friendship of men like John Lilly, F. S. Ellis, W. D. Reeves, R. Walford, and others. Here he remained till 1869, when, through the serious illness of his father, he was called back to Southampton to manage affairs. His father only survived a few months, and then Mr. H. M. Gilbert succeeded to, and has successfully carried on, the business to the present time. Mr. Gilbert has had as apprentices and assistants several who are now in good business positions, amongst others Mr. F. E. Murray, of Derby, Nottingham, and Leicester; Mr. S. C. Thorp, of Reading; and Mr. J. Pollard, of Truro, Penzance, and Falmouth. Mr. Gilbert's business may be termed miscellaneous, embracing all kinds of literature. He has compiled a Hampshire Bibliography, which has gone through two editions, the later is much enlarged, and in its production he had associated with him Rev. G. N. Godwin. Besides this several books of local and general interest

have been published by him, notably "Vestiges of Old Southampton," by Messrs. Shore & McFadden, and Whitlock's "History of God's House, Southampton." Mr. Gilbert has served his town for three years as a Town Councillor, and eight years as an Alderman, during which time he was four years Chairman of the Public Baths Committee, he is also a "Governor of the endowed schools." He opened a branch establishment in High Street, Winchester, in 1896. Mr. Henry March Gilbert is well known in the southern districts of England, and has associated with him in his businesses his two sons, Herbert Stanesby and Owen Isben Gilbert.

The businesses of Frank Murray, of Derby, Leicester, and Nottingham, are the property of Francis Edwin Murray, who was born in 1854. He is the third surviving son of David Murray, bookseller, of 179, Sloane Street, London, which business was founded by David Murray's father (also David) at the beginning of this century. It is interesting to note that F. E. Murray's eldest son, David, is now managing the Derby business, making the fourth generation of the family in the book trade. After being educated at St. John's College, Hurstpierpoint, Mr. F. E. Murray was apprenticed in 1871 to Mr. H. M. Gilbert, of Southampton. At the expiration of his apprenticeship he remained till 1879 as assistant, having in 1877 married Mrs. H. M. Gilbert's sister. In 1879 he accepted a post



MR. EDWARD F. MURRAY.

in the firm of Messrs. H. Sotheran & Co., of London, but only remained about eighteen months, as in 1881 he entered into partnership with Mr. H. M. Gilbert, and for three years was acting partner in the Southampton business, which was carried on under the style of Gilbert & Co. In 1884 Mr. Murray commenced business on his own account at Moray House, Derby. In 1887 he extended his operations to Nottingham by purchasing the business of the writer of these notes, who has managed this branch ever since, and was in 1897 taken into partnership so far as the Nottingham branch is concerned. In 1890 Mr. Murray added Leicester to his conquests by purchasing the old established business of Mr. W. Withers, of Loseby Lane. This branch he placed under the management of Mr. C. Peaks, who was admitted a partner in the Leicester branch in 1897. In 1892 Mr. Murray also purchased the business of the late Mr. Tomlinson in Market Street, Leicester, but when the premises were pulled down in 1896 this business was merged into the one at Loseby Lane. Mr. Murray's name is now widely known as a publisher; amongst other ventures were the "Moray Library," which included the first appearance of Mr. R. Le Gallienne's "Bookbills of Narcissus," the "Regent Library," which introduced the now popular authoress, Fiona Macleod, to the reading public in her striking story, "Pharais,"

numbers of local books, "Notts. and Derbyshire Notes and Queries," and the well-known trade paper, "The Clique," founded in 1891, which has made his name familiar to every second-hand bookseller in the kingdom. Mr. Murray has now in the press an exhaustive bibliography of Mr. Austin Dobson, the collection of whose books has been his hobby for many years. Mr. Murray is a member of the Ex-Libris Society, of the Derbyshire Archaeological Society, of the Thoroton Society, and of the North Midland Library Association, and resides at Ashover, near Chesterfield.

Mr. William Brown, of Edinburgh, is perhaps the best known present day bookseller of North Britain. The business was commenced in 1876. Its main features are in fine art works, family histories, first editions, and bibliographical rarities, also some publishing in fine art books. A very fine business has been built up by perseverance and hard work, but at Mr. Brown's request this notice is inserted as a bare statement.

Mr. James G. Commin was born in 1856 at Exeter, his parents on both sides being of old Exeter families. His father died in 1868, leaving slender provision for a large family; this necessitated an early fight with the world. He was apprenticed to Messrs. Drayton & Sons, of Exeter, before he was fourteen years of age. After serving his time as apprentice he secured



MR. CHARLES GERRING.

a situation with Messrs. Sotheran & Co., of London, and was with them for three years. To his experience in London Mr. Commin attributes much of the success he has obtained. He started business for himself in January, 1880, at 230, High Street, Exeter, being at that time twenty-three years of age. From that time to the present his business has been of slow but steady growth. Mr. Commin has always made it a rule of business to put his customers' interests before his own immediate profits, thereby gathering around him a large clientèle. The class of trade he has cultivated has been of the higher order of second-hand books, first editions, standard books, and a speciality with regard to topographical books of the Western Counties, especially Devon. He has also done a considerable trade in remainders and in local publications. Mr. Commin has worked hard to gain the success he has met with, but annually takes a holiday of three weeks or more, he is an enthusiastic disciple of "Isaac Walton." He has been a member of the committee of the Exeter Literary Society for many years, and has recently been elected one of the Governors of the Royal Albert Technical College and Museum.

Messrs. Henry Young & Sons, of Liverpool, is a firm well-known as dealing in high-class books. The business was established in 1847 by Mr. Henry Young, and conducted by him,

with the assistance of his sons, for many years. In 1887 he took his two sons, Mr. Henry Selden Young, and Mr. Harold Edgar Young, into partnership, and shortly afterwards retired from the firm. The sons have since very ably carried on this fine business; they do a considerable trade in new books, but devote most attention to the second-hand and old departments, making specialities of literary rarities, old and modern, and books in fine bindings. Many rare tomes, unique manuscripts and choice items, besides sumptuously bound sets and single volumes may be found on the shelves at No. 12, South Castle Street, good enough to attract and please the most fastidious collector. Naturally this firm has enjoyed the patronage of great and well-known authors, to wit the late Mr. Nathaniel Hawthorne, the late Mr. Edwin Waugh, and many others, and being such an attractive shop, it has received due patronage and support from wealthy buyers, both British and American. Such a business as this tends to keep up the best traditions of the trade, and this and many other fine establishments should prove to the pessimist in these matters that the book trade is not yet a thing of the past!

Mr. Albert Sutton, of 8, Deansgate, Manchester, is one of the best known second-hand booksellers in the north of England. He was born and reared among books, his father, Thomas Sutton, having commenced the business



MR. A. SUTTON.

over fifty years since. That the Suttons are a "bookish" family is evidenced by the fact that of four sons, three of them chose to follow their father's example and spend their lives among books, two as booksellers, and another, Mr. Charles Sutton, as a librarian, now the much-esteemed chief of the Manchester Public Libraries. Even the fourth son, Mr. Tom R. Sutton, did not manage to get away from ink and paper; for he became editor of a well-known local newspaper. In 1880 Mr. Albert Sutton was taken into partnership by his father, when the style of the firm was changed to Thomas Sutton & Son. In the year 1883 his father died, and Mr. A. Sutton continued the business under the old name until 1885, when he removed from Oxford Street to 130, Portland Street, where the business was carried on in his own name. By the beginning of 1892 these premises were found to be inadequate, the stock and the trade having increased to such an extent that it was deemed advisable to make another move, this time to the present establishment in Deansgate. Here Mr. Sutton has gathered together one of the most varied and extensive stocks to be found in the provinces. In these go-a-head days a bookseller without a speciality is certainly behind the times. Mr. Sutton has chosen Lancashire and Cheshire topography and genealogy, of which he has compiled a most exhaustive bibliography. Another speciality is angling

literature, and several catalogues of angling books have been issued. Mr. Sutton has yet another prominent feature in his business—he holds one of the largest stocks of Periodicals and Magazines to be found in the provinces, setting aside one large room entirely for this branch. In social circles Mr. Sutton has many warm friends; in fact, his modest unassuming manner and natural amiability make him at all times a charming companion, and his most intimate friends always find in his conversation a flow of quiet racy humour.

Mr. Andrew Iredale, of 13, The Strand, Torquay, was born in 1840 at Huddersfield. In due course he served his apprenticeship on the staff of the "Huddersfield Chronicle." Later on, in 1861, he joined the staff of the "Leeds Mercury," and assisted in the production of the first "Daily Mercury." His health began to fail in 1869, and in 1871 he was obliged to leave Leeds. His medical advisers ordered him to Australia or Torquay. To use Mr. Iredale's own words, "he chose the lesser evil," and went to Torquay, and glad he must be that he elected to go to that charming spot, as the climate restored his health, and in 1872 he commenced business as a second-hand book-seller. By application and steady work his business speedily developed, so much so that in 1874 he had to take a larger shop. By 1888 he found that his connection was growing so

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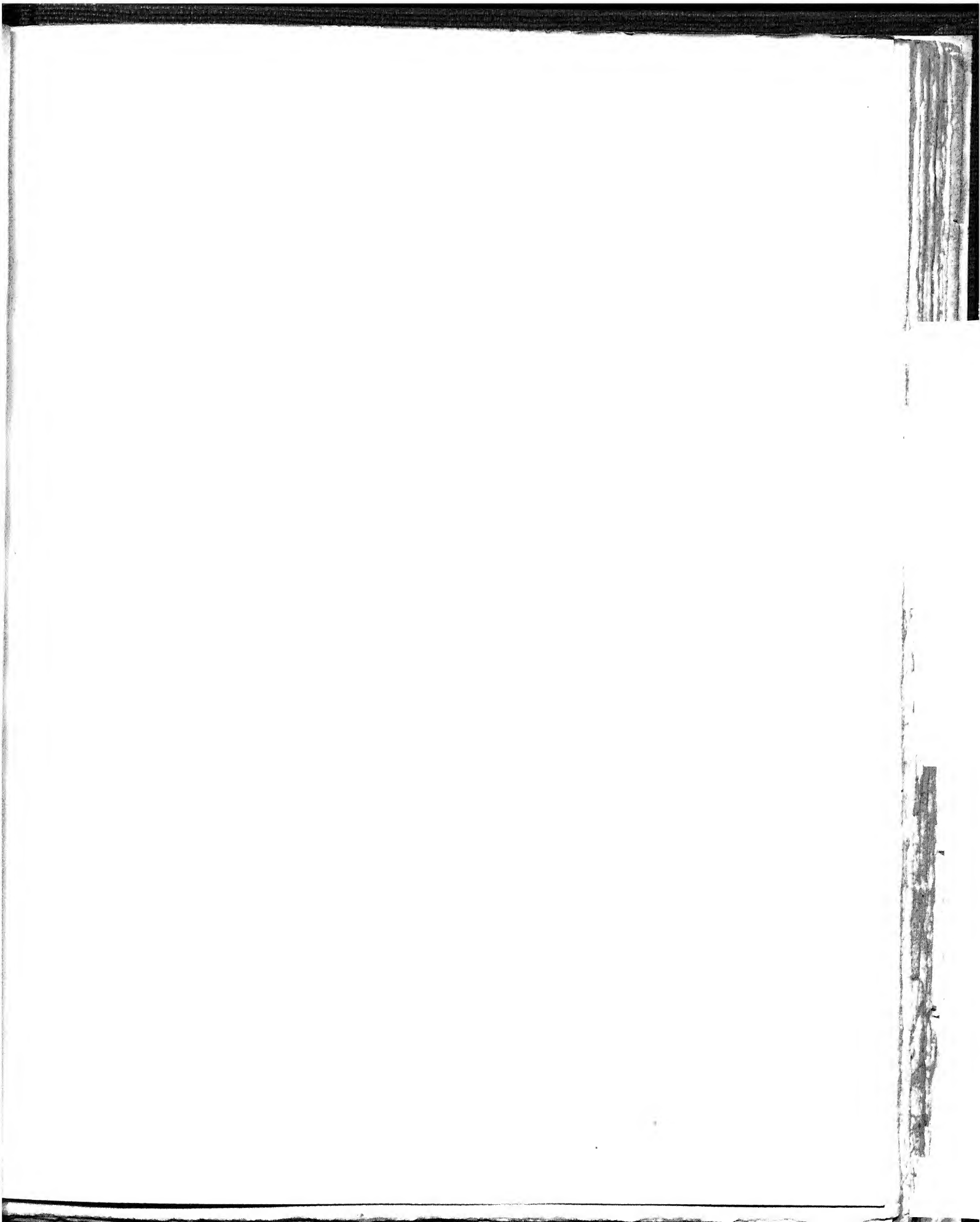


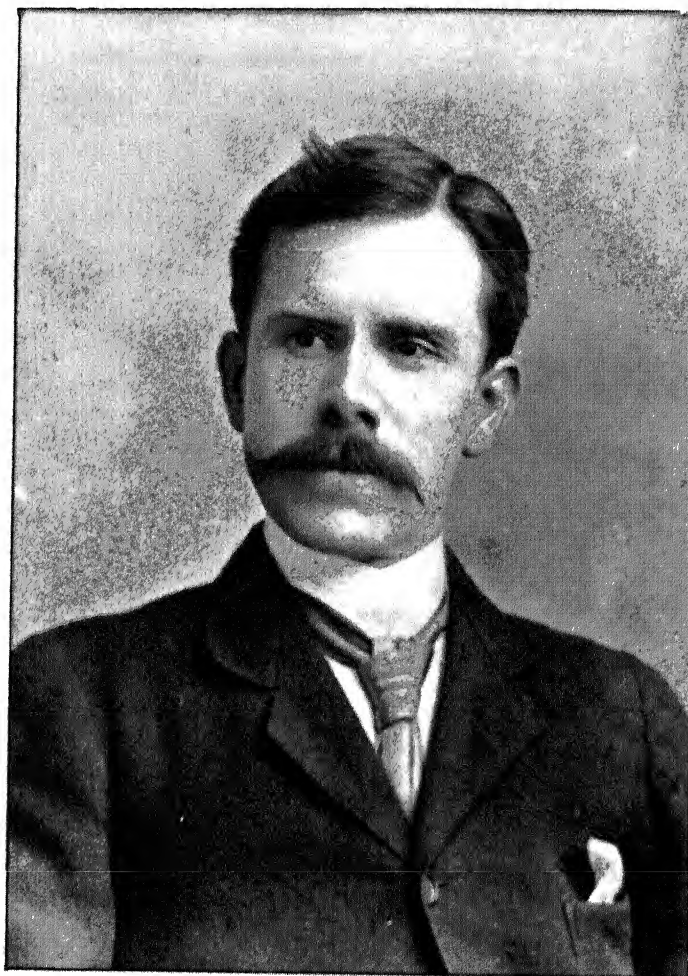
MR. ROBERT BOWES.

rapidly that he had to acquire his present very extensive premises at 13, the Strand, where Mr. Iredale now conducts a gigantic business. Besides books, new and old, to the number of 50,000 volumes, the departments include stationery and fancy goods, etchings, engravings, and water colours; and he has added a very large "Subscription Library," from which books are delivered by van to a distance of ten miles around. He has fitted up luxurious reading rooms for ladies and gentlemen, a spacious smoking room has been provided, in fact nothing has been overlooked for readers' and customers' convenience. Mr. Iredale is ably assisted by his son, Mr. G. H. Iredale, who for some time past has been mainly responsible for the control of the business. Mr. Iredale is a member of the Council of the Associated Booksellers of Great Britain and Ireland, a member of the Council of the Printsellers' Association, a member of the Devon County Council, and he also fills numerous local positions.

Mr. Robert Bowes (Macmillan and Bowes), of Cambridge, was born in Ayrshire, in 1835. He went to Cambridge in 1846, where his uncles, Daniel and Alexander Macmillan, had recently established themselves, taking in the first instance the business of Richard Newby, and then that of Thomas Stevenson. Stevenson had succeeded to the latter business from the family of Nicholson, the first of the name

being John Nicholson, well known in Cambridge as "Maps" for the later half of last century. Until 1863 the publishing of the firm of Macmillans was also managed in Cambridge, but from its increase it was in that year (1863) removed to London as a separate firm, and Mr. Bowes, as acting partner, had the entire charge of the Cambridge retail business, which has been carried on with a stock intended to supply the various branches of University study, mathematics, classics, theology, science, &c., but it has been Mr. Bowes' aim to increase the second-hand department, and that has greatly developed, chiefly in mathematics and economics. In 1873 Mr. Bowes began to devote special attention to Cambridge-printed books, and that led to the publication in facsimile of four of the books printed by John Siberch, the first Cambridge printer, 1521-2, and later on Mr. Bowes printed in the "Communications of the Cambridge Antiquarian Society," vol. v., p. 283, "Bibliographical notes on the university printers from the commencement of printing in Cambridge to the present time." For this purpose Mr. Bowes had brought together a large number of books printed at Cambridge, and the scheme was enlarged so as to include also books relating to Cambridge, printed elsewhere. The collection was described in a volume: "A catalogue of books printed at, or relating to, the university, town,





MR. J. POLLARD.

and county of Cambridge, from 1521 to 1893, with bibliographical and biographical notes by Robert Bowes, and ninety-eight illustrations of head and tail pieces, initial letters, &c., 1894." The volume consists of 516 pages, with 3,515 entries.

Mr. Joseph Pollard, of Truro, Falmouth, and Penzance, was born in 1860, and began at Truro in 1874 as an apprentice to an old-established firm in that city, and after serving for five years, was with Mr. Hunt of Ipswich, for a time, and then was assistant to Mr. Bunyard, of Maidstone, for twelve months, leaving the latter place to go to Messrs. Gilbert & Co., Southampton, where he was initiated into the second-hand book business. Here he was senior assistant for nine years, but in 1892 he left Southampton to begin business on his own account in his native city of Truro. For some years bookselling had been somewhat neglected in this city, and Mr. Pollard quickly found opportunities for his energy, as after commencing with second-hand and new books he soon added a circulating library, though there were six others in a town of 12,000 people. He has made a speciality of local topography, and does a good miscellaneous trade also. The new book department has developed very rapidly during the eight years he has been there, and though London publishers had nearly given up Cornwall, their representatives now visit Mr. Pollard in large numbers.

Branch shops have been opened by Mr. Pollard in Falmouth and Penzance, and he has agencies for his library in six smaller towns in the county. He has also a large bookbinding trade. He has supplied local and other books to the late Rt. Hon. W. E. Gladstone when Prime Minister, the late Archbishop of Canterbury, and many other eminent personages. Mr. Pollard has published two most important Cornish books, "The Age of the Saints," by the late W. C. Borlase, and "Old Cornish Crosses," by A. G. Langdon, F.S.A.; both these works are considered authorities, and never likely to be superseded. Mr. Pollard has also published "The autobiography of a Cornish Smuggler," now out of print, "Faith," a Cornish story by J. H. Harris, and also "The Cornish Magazine," edited by Mr. Quiller Couch, a high-class magazine which had a first-rate circulation, but was discontinued because of lack of support in the way of advertising. Mr. Pollard deserves the measure of success he is attaining, because of his persistent hard work and enterprise. It is noteworthy to add here that Cornwall boasts one of the best bibliographies of local works in the country, taking a leading position in that respect among all the counties of England.

Mr. Henry Brown, the sole proprietor of the firm of Messrs. Brown & Co., of Salisbury, was born in 1832. This old-established business,

new and second-hand bookselling and stationery, was founded early in last century by Mr. Collins, who became associated with many of the London publishers, among whom was Newbery, and he printed numerous books for London houses, notably the first edition of Oliver Goldsmith's "Vicar of Wakefield." In 1848 Mr. H. Brown's father purchased the bookselling and stationery departments, and Mr. Bennett purchased the printing portion of the old firm, including the proprietorship of the "Salisbury Journal." In that same year Mr. H. Brown joined his father in the bookselling, and has continued in it ever since. In 1853 Mr. Brown's father died, and since that time the firm has been known as Messrs. Brown & Co. During the Franco-Prussian war the firm published that remarkable brochure called the "Fight at Dame Europa's School," it was so popular that 200,000 copies were sold, exclusive of an illustrated edition, and the book was also printed in America, and translated into many foreign languages. Numerous local guides, the "Salisbury Diocesan Gazette," and the "Sarum Almanac," &c., have also been published by this firm. Mr. Brown has been a member of the Salisbury Corporation for over thirty years, he is now an Alderman and J. P. for the city, and in 1873-4 he was Mayor of Salisbury.

The well-known firm of Messrs. Read & Bar-

rett, of Ipswich, was started by the late Mr. James Read, in 1827, in the Thoro'fare, Cornhill, where he carried on a successful business until 1881, when the premises were required for building improvements. Shortly after commencing business, Mr. Read took Mr. J. M. Burton into partnership, when stationery and second-hand book departments were added to the existing business. Mr. Burton did not stay long with Mr. Read, as he started on his own account on the Cornhill, where he quickly developed an extensive business as stationer, printer, new and second-hand bookseller, and publisher, his best-known publications being Strickland's "Lives of the Bachelor Kings of England," and the "Run and Read Library" of about 100 volumes of popular authors and American re-prints. After Mr. Burton's secession Mr. Read devoted himself to the sale of old and new books only. In 1871 Mr. Edwin Barrett, after completing a term of years with Mr. Read in acquiring a knowledge of the business, became a partner, and has, since Mr. Read's demise, continued the business by himself. Mr. Read's knowledge of books was greater than that of the average country bookseller, while in the departments of theology and local topography it was remarkable, probably no one had a fuller acquaintance with the writings of Suffolk authors. Metaphysics and theology were his favourite studies, and his ad-

vice was frequently sought for by those requiring books on these subjects. Mr. Read made it a rule to devote a portion of every day to reading, and would let nothing hinder him from doing this. His knowledge of theological literature was extensive, and he was known locally as "Divinity Read," or "Old Divinity." He was a strong advocate of free public education and free public libraries; he was also an authority on local history and authors. For many years he collected books and pamphlets by Suffolk authors, and at the time of his death had accumulated much material for a history of his native town. The stock of books now in Queen Street, Ipswich, is large and representative, Mr. Barrett's speciality being "Topography of Suffolk and the Eastern Counties." The publication of catalogues has made the business widely known and brought customers from all parts of England and abroad, thus making it possible in these days, when old-fashioned bookselling is dying out, for a country bookseller to exist by selling books only. Mr. Barrett has always been a reader and lover of books, and it was owing to this fact that he adopted bookselling. It is noteworthy that since 1827 this business has gone on quite smoothly and satisfactorily in an agricultural district, usually considered to be the very worst for booksellers.

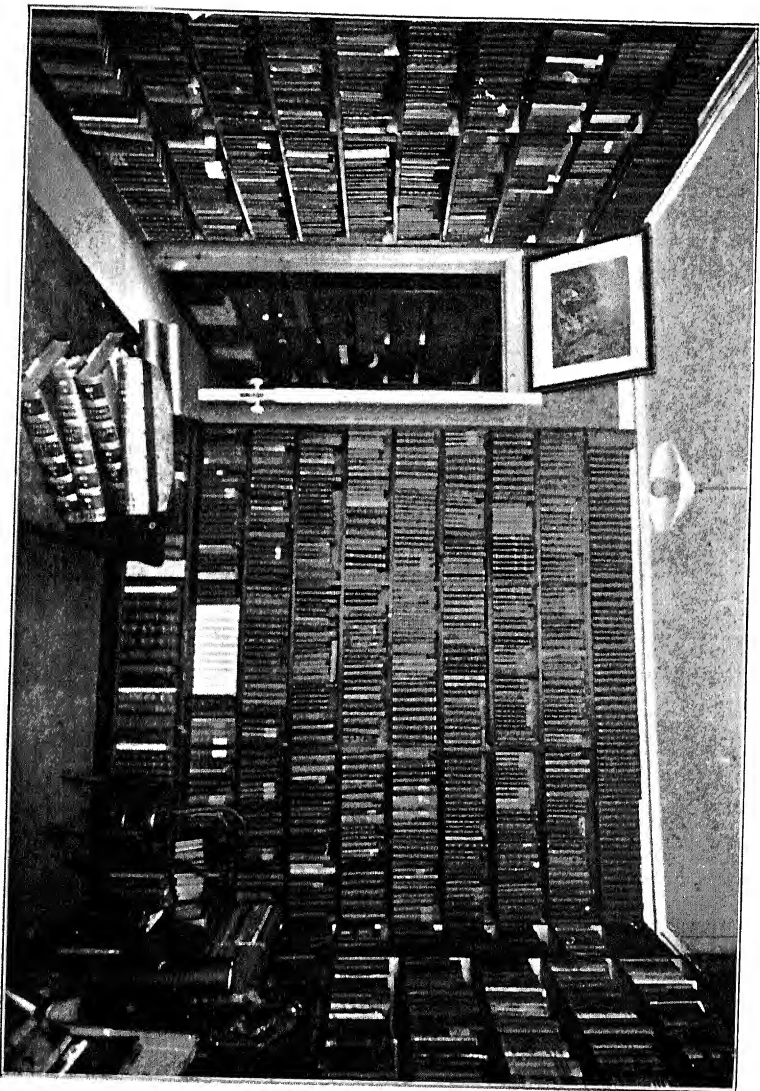
The extensive business carried on by Messrs. Jarrold & Sons, of Norwich, was commenced

previous to 1770, when the great-grandfather of the present Mr. Jarrold opened in a modest way at Woodbridge, in Suffolk, where business was carried on until 1794, when Mr. John Jarrold, son of the founder, took over the management. In 1823 he removed to Norwich, taking a shop in Cockey Lane (since re-named London Street). As his four sons grew up they joined their father in partnership, and by their united efforts the business had increased to such an extent that, as publishers, in 1845, they opened a warehouse in the neighbourhood of Paternoster Row, London. In 1843 Mr. John James Jarrold, the eldest son, died. In 1852 the father died, leaving to his three surviving sons a business of the highest repute and assured success. In 1874 Mr. Samuel Jarrold died, he was the eldest surviving son, and in 1876 Mr. W. P. Jarrold died. One year later the youngest of the brothers, Mr. Thomas Jarrold, died (1877). It was this gentleman who was the originator of the "Household Tracts," of which the firm have sold several millions. The management of the business then devolved upon Mr. S. J. J. Jarrold, son of Mr. Samuel Jarrold, who survived only till 1890, since when the business has been managed by Mr. W. T. F. Jarrold and (in 1891) Mr. T. H. C. Jarrold, great-grandsons of the founder. The firm has published very large numbers of works on Temperance, Sunday

School and Education, Guide Books, Maps, &c. But publishing forms only a department of this now huge business, and their magnificent premises cover a very large area of ground, and are quadrangular in form, having frontages in London, Exchange, and Little London Streets. The various departments of the business are all excellently arranged, and include bookselling, new and second-hand, stationery, printing, book-binding, travelling goods, fancy bazaar, cricket and games, leather goods, magazines, newspapers, and lending library in connection with Mudie's. All the shops are in connection with one another, and there is also a reading room supplied for customers. The stock in all its departments is tremendous, and is certainly one of the largest out of London, and the machinery used in all departments is up to date. The firm is among the largest employers of labour in Norwich, and the city has every reason to be proud in the possession of so eminent and world-renowned a house. The second-hand book department in Exchange Street contains a very large and varied stock in excellent condition, including many rare volumes, and naturally local topography is made a speciality, a very fine collection of books relating to the Eastern Counties is always to be found here. Another speciality in this department is sporting books and sporting prints of all kinds. In addition to their London depot, 10 and 11,

Warwick Lane, E.C., there are branches at 182, King Street, Yarmouth, at "The Library," Cromer, and Church Street, Sheringham.

Mr. Horace George Commin, of 100, Old Christchurch Road, Bournemouth, was born in 1867, at Exeter. He was the youngest of a family of eight sons. Educated in Exeter, he was with a firm of ironmongers for a time, but left that occupation for the more congenial one of bookselling. In 1883 he was apprenticed to his brother, Mr. J. G. Commin, of Exeter, and afterwards remained with him as assistant for some years. In 1891 he commenced business for himself as a bookseller at Bournemouth. He began with a lock-up shop and basement, but by perseverance and application, his business has developed so rapidly that now the whole of the premises are occupied (except one room, in which the Bournemouth & District Medical Library is placed). His shop, fronting the main road, is for the most part devoted to new books, though one side is largely second-hand books. The first floor is entirely devoted to second-hand books and prints, the rest of the premises being used for stock rooms, &c. The basement is now occupied with a circulating library in connection with the Grosvenor Gallery Library, which though only recently opened is growing very rapidly. Mr. Commin has laid out his premises to the best advantage for the accommodation of a large and comprehensive



ONE OF MR. H. G. COMMIN'S STOCK ROOMS—BOLKHEMOUTH.

stock of standard literature, new and second-hand; bookbindings, old and new; rare books, and some fine illuminated manuscripts on vellum, the Popham collection of naval manuscripts, and also occasionally he gets some fine early printed books. Mr. Commin has after business hours, given attention to Grangerising books, one of which, Boaden's "Life of Mrs. Siddons," was inspected by the late Rt. Hon. W. E. Gladstone in 1897 during his stay in Bournemouth. Local and topographical books of Hants., Wilts., and Dorset, have always been a speciality, and some fine Mezzotint Engravings have been among the treasures which he has had the good fortune to possess. The late Mr. Bernard Quaritch was a frequent visitor of recent years. Among Mr. Commin's customers are some whose autographs he much values, not because of the extent of the business done, but rather because of the hand that wrote them. From a bookseller's point of view it is highly satisfactory to know that Mr. Commin's business is one entirely devoted to literature (no stationery, fancy goods, &c.), and after eight years' experience he is of opinion that a bookseller, if he attend to business, can make a living even if he cannot amass a fortune, in these days of keen competition and heavy discounts.

Mr. George Gregory, of Bath, born in 1852, learnt his business with his father, William Gregory, who commenced his career as a book-

seller in 1847, and who was the author of several small local books, the chief of which was his "Life of William Beckford." Mr. G. Gregory started business on his own account at 5, Argyle Street, Bath, in 1885, with a very small stock, but by steady hard work and perseverance he developed his trade. He always had a liking for Classics, and when he started, his stock was mainly composed of Greek and Latin [and Educational works. His father retired in 1887, and he incorporated that business with his own, and to show how rapidly his trade has developed, nine or ten rooms of his fine premises are now devoted to the reception of at least 100,000 volumes of well-selected and valuable books, and it would not be too much to say that Mr. Gregory's is one of the finest stocks to be found outside London. Mr. Gregory is emphatically a believer in old and second hand books, with a careful selection of remainders; he does not love the new book department, in fact, he is inclined to view the present-day publisher (as a rule) as the enemy of the second-hand bookseller, and he thinks that if no new books (necessary historical and technical books excepted) were published for the next twenty years, the world would be the richer, the wiser, and the happier. Of course this is a view a good many traders hold, but, unfortunately, books are still published by the hundred. On glancing through a forty-eight



MR. G. GREGORY.

page double column catalogue of Mr. Gregory's educational works, it is evident he must do a very large business in this department, and it is also well known that he has a fine export, American and Colonial connection.

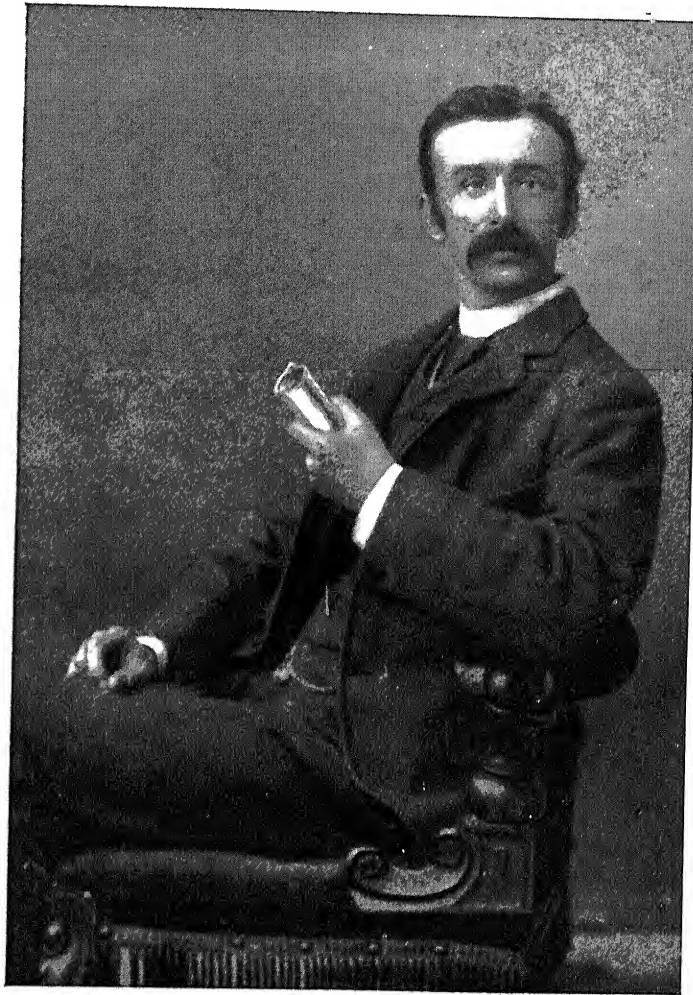
Mr. B. H. Blackwell, Oxford. Though not like the late Lord Beaconsfield "born in a library," the subject of this note came into the world a little above the top shelves of his father's book shop, in that continuation of the famous Oxford High Street leading to the eastern heights below which the ancient city lies spread in all its glory. Coming into life among the mighty dead, it is perhaps hardly surprising to find him at this later date still in their company. Having served an apprenticeship, lengthy as that of Jacob to Laban, to Mr. W. J. Richards, of Oxford, with whom he subsequently stayed another two years, Mr. Blackwell became an assistant in the century-old firm of Slatter & Rose, of the same city, and under the able tutorship of the late Mr. John Rose learned those methods and habits of business which he has since applied with such satisfactory results.

In Oxford things change very slowly, but they *do* change all the same. In the so-called "good old days," a sharp line of distinction kept dons and undergraduates apart even in places of business, but in 1879, when Mr. Blackwell opened his modest book shop at number 50, Broad Street, a great change had

taken place in this respect. The regulations which allowed a considerable number of Fellows of Colleges to marry and reside in their own houses, together with the growing interest and participation of the younger dons in athletics, helped very materially to break down the old wall of partition, and now, so far as book shops are concerned, provided the pasturage be sufficiently tempting, the lion and the lamb browse together in peace and amity.

When customers began to turn away from his door, because there was no room for them inside, Mr. Blackwell thought the time had come for expansion, so the next house was taken in, and, subsequently, some large rooms added at the rear, until now, in somewhat quaint and tortuous premises, he accommodates his many customers and nearly 100,000 volumes for their delectation; his shop being known to all members of the University as a place where they can wander at will, and, so long as they shew no desire for attention, undisturbed. The shop has been described by a witty bishop, whose writings are familiar to historical students, as "the literary man's public-house."

Since 1880, in which year he published a small collection of poems by Balliol men who have since become famous, Mr. Blackwell has acted as *accoucheur* to many a promising literary infant, chiefly in the shape of University prize poems, essays, and similar brochures, as also to a few



MR. B. H. BLACKWELL.

books of greater importance; but his business lies chiefly in the direction of providing those educational books of the higher kind which cultured people cannot neglect, an acquaintance with which, in the words of Milton quoted annually in the forefront of his Educational Catalogue, "fits a man to perform justly, skilfully, and magnanimously, all the offices both private and public of peace and war."

Mr. William Joshua Smith, of Brighton, was born in Camden Town on September 13th, 1823. After trying various employments, he started his connection with the book trade in August, 1839, as shop boy to Mr. John Kendrick, near the Mansion House. After eighteen years' service here, Mr. Smith moved to Brighton, and purchased the second-hand bookselling business carried on by Mr. H. H. Cullis, at 43, North Street, thus commencing business on his own account in October, 1857. In 1864, having obtained a long lease of numbers 42 & 43, North Street, Mr. Smith re-built the premises, and re-entered them for business on the 9th day of August, the very day, twenty-five years before, he had entered Mr. Kendrick's employ. In November, 1864, he purchased his neighbour's (Mr. Charles Hindley) stock and business at number 41, North Street, and having obtained a lease re-built these premises, making them uniform with numbers 42 and 43. Mr. Smith has since become the freeholder of the property.

His stock of books is very large and varied, new and second-hand, Sussex Topography and Archæology being his specialities. He also possesses many thousands of engraved portraits in all sizes, suitable for Grangerising books, and he publishes special catalogues at intervals. Mr. Smith was appointed J.P. for the borough of Brighton in 1897.

On looking through an extensive collection of notes I find it would be impossible to continue noticing all the members of the trade as I should very much like to have done; it would make this work too ponderous, and would involve a greater outlay of time and printing than I imagined when I determined to print these notes. It must, therefore, be understood that if any bookseller of repute and standing does not find a place here, it is from no disrespect on my part, or from ignorance of his existence, as I do not claim for this effort the ambitious title of a history of booksellers.

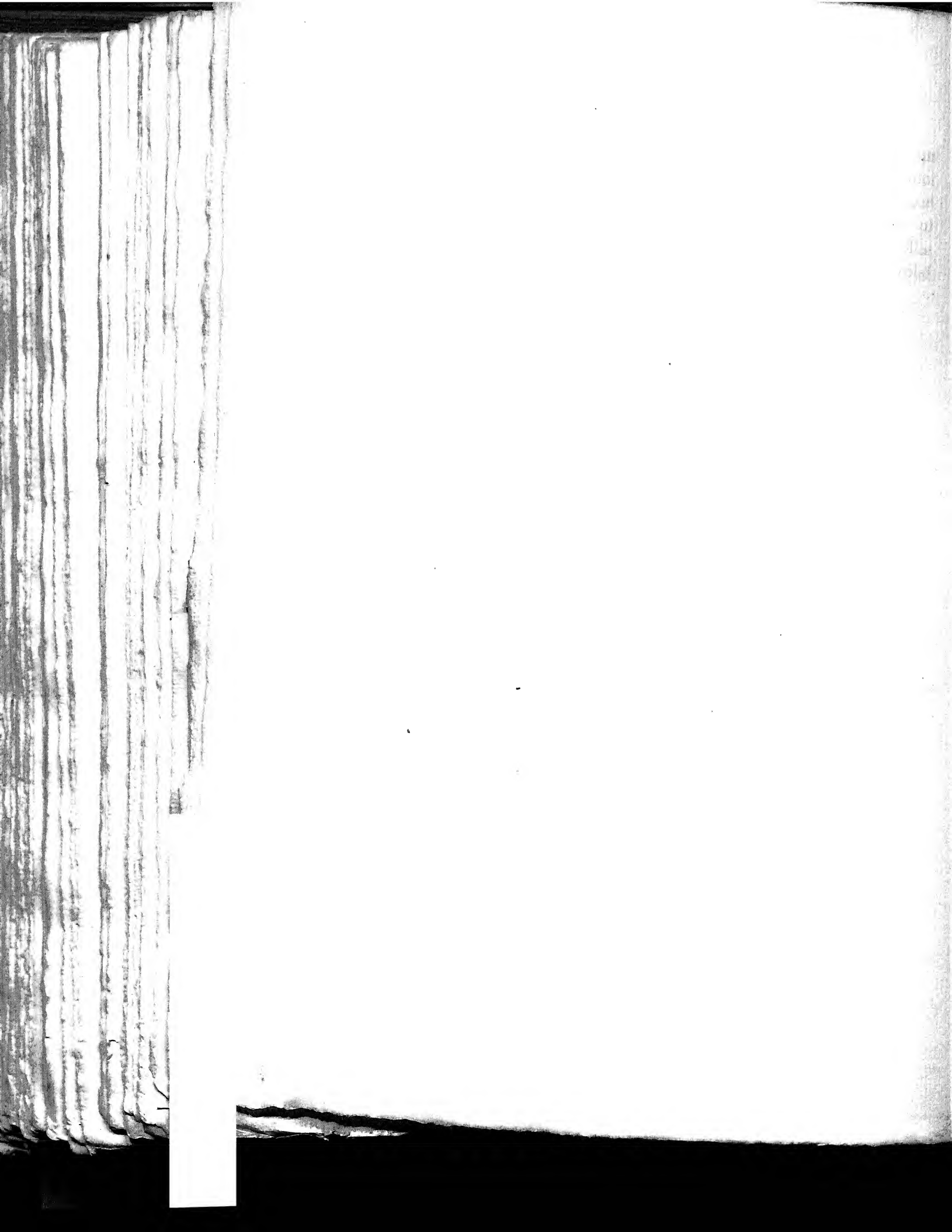
I had also an intention of fully noticing such bygone booksellers of Nottingham as Messrs. Staveley, Fox, C. Sutton, E. Robinson, J. Dear-den, G. Burbage, G. Stretton, J. Blythe, Dunn & Biggs, W. Skipwith, J. Wortley, S. Tupman, W. Ward, Ayscough, Collyer, and others.

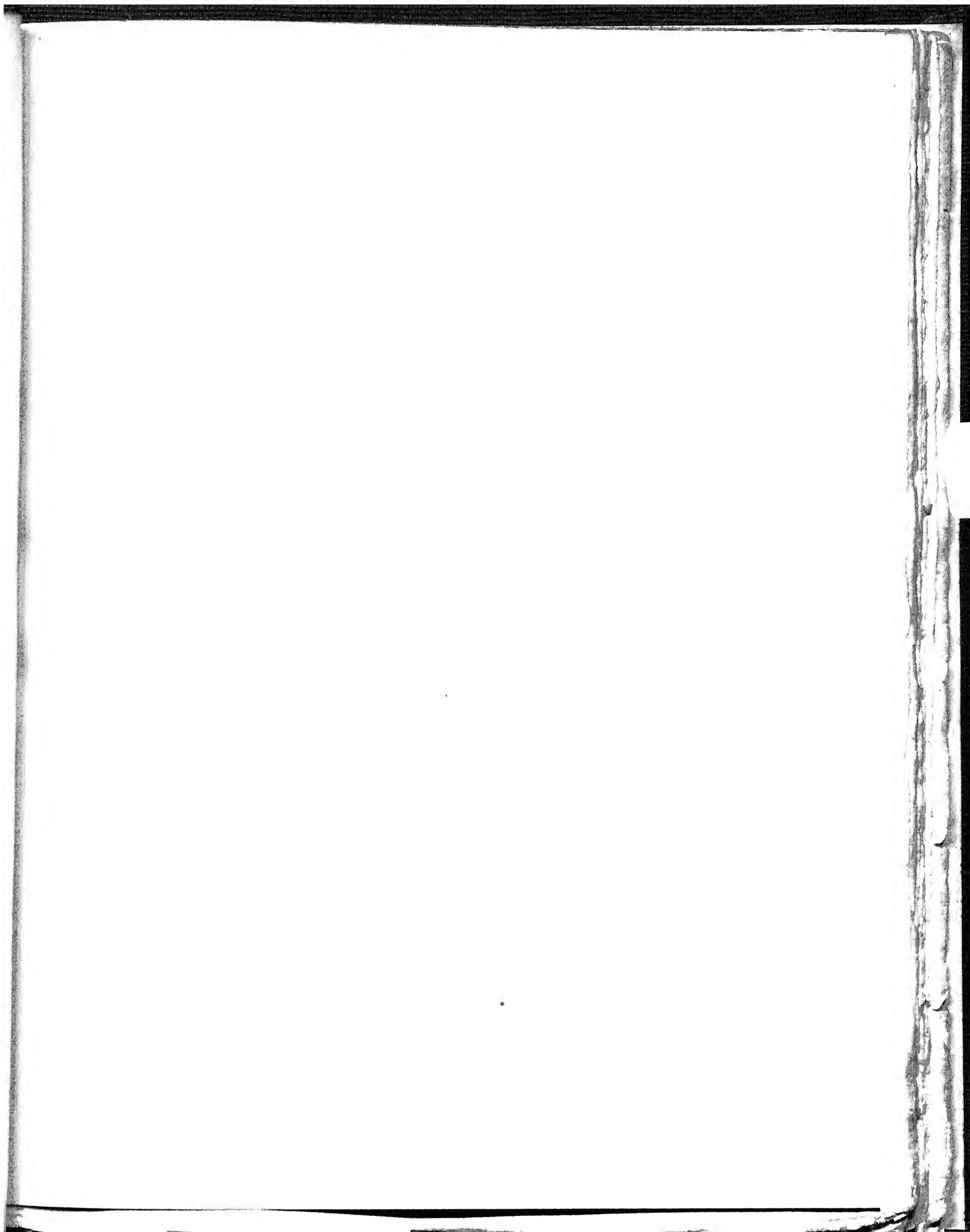
It will be noticeable that I have, with the exception of the late Mr. Quaritch, practically left out the present-day London book trade. This is done firstly, because Londoners are too

numerous, and secondly, because I have come into personal contact more with provincial booksellers than Londoners. I hope some day to see a good and exhaustive history of booksellers written that will embrace all the British Isles.

End of Part II.









NO. 1. JOSEPH REVEALING HIS DREAM TO
HIS BROTHERS.



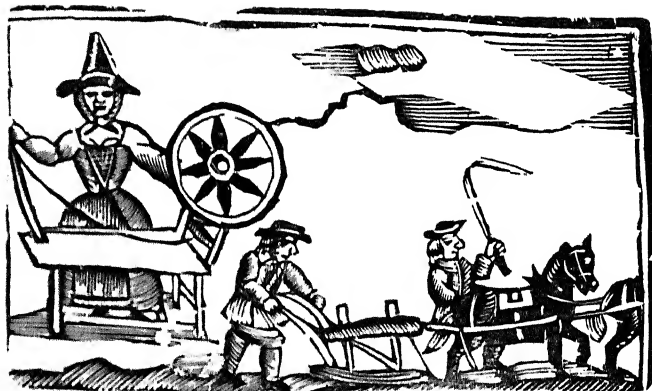
NO. 2. JACOB'S FUNERAL.

PART III.❁❁❁
A CHAPTER ON
CHAP BOOKS.❁

PART III.



CONVITING, poor starved things, printed in the rudest manner on the roughest of paper, decorated with the most villainous of cuts, yet how large a part did the Chap books play in the lives of the men and women of a bygone age. Forming as they did almost the whole of the secular reading of the people, they performed a great, and often a good and generous part in the daily lives of the masses. Proud indeed were they who, being able to possess a book, could also read it for the delectation of the ready listeners they would find by the firesides of the farmhouses, or in the old country tavern. For the lads there were the tales of action, of adventure sometimes truculently sensational; for the girls were stories of a more domestic character; for the tradesman there was the "King and the Cobbler," or "Long Tom the Carrier"; for the soldier and the sailor "Admiral Blake," "Johnny Armstrong" and "Chevy Chase"; for the lovers



NO. 3. WITCH OF THE WOODLANDS,
MOTHER SHIPTON.



NO. 4. HERCULES AND WAGGONER.



"Patient Grissil" and "Delights for Young Men and Maids"; for the serving lad "Tom Hickathrift" and "Sir Richard Whittington"; while the serving maid then, as now, would prefer "The Egyptian Fortune Teller," or "The Interpretation of Dreams and Moles." The aged had for comforters a large series of pious stories, while for the children there was the whole world of romance and fable to choose from.

And the seller of the books, worthy or unworthy, was a noted figure in his age. Toiling with his pack from village to hamlet, and from hamlet to lonely farm, he was at once the peripatetic Mercury of the day, suspected perhaps, but for all his knavery, a welcome visitor. For who but he could act as the local courier, carrying the gossip, the spicy tales, picked up and garnered in his travels the country o'er? A wanderer, a tramp, yet a respectable tradesman and a man, to be made much of as he retailed his news, or displayed the contents of his pack rich in ribbons, or laces, or caps for old ladies, or brooches and other trumpery. But what store of ballads, of broadsides, of booklets had he. Here was to be had for a penny all manner of tales and stories, humorous or sublime, primers, song books, patters, riddles, jest books, histories with cuts, pious stories refulgent with angels or redolent of brimstone, lives of heroes, A B C's, folding horn books,

local tragedies, the latest execution ; what matter if occasionally the humour was broad, the jests somewhat indelicate, they illustrated the manners and the morals of the age when the humour of Rochester, of Wycherley, and of Dryden was still conventional, when men and women spoke openly of things which are now whispered only in the boudoir or the club, and no harm was meant or done.

The Chap books varied in size, those specially meant for children generally measuring from two and a half to three and a half, to three by five inches, the majority, however, were in a small octavo (of the size known as foolscap octavo), about five and a half by four and a quarter inches, and contained four or multiples of four pages up to twenty-four or thirty-two. The garlands or song books were usually of eight pages, the histories of twenty-four, the children's books sometimes of four only. The paper was of the very poorest, of all shades, in white, green, or brown. The printing was various according to the types owned by the printer, when one fount was exhausted he finished off with the nearest size he had. Who were their authors we shall never know, though there can be no doubt that such work was often undertaken, in their salad days, by men who eventually made their way to the top of the literary ladder.

Once a common object of the fireside, printed



NO. 5. VALENTINE AND ORSON — FORTUNATUS — GUY OF WARWICK—
THE KING GIVES HIM HIS DAUGHTER.



NO. 6. TOM THUMB.



and distributed by thousands every week, the old Chap books have disappeared as mysteriously as does the every-day newspaper of the present time. A seventeenth century edition of say "The Merry Tales of the Wise Men of Gotham" is as great a rarity as a perfect Caxton, and even those of the early part of the present century are valuables which find their place among the treasures of the collector. Strangely enough the largest collection in the world is to be found in the Harvard University Library in America, though the collections of the British Museum and Bodleian Library are richer in the very earliest examples, dating back to 1598. For over 200 years they held their sway and served their purpose, bringing the people into contact with the work of poets, historians, dramatists, and weavers of story.

A study of this humble branch of literature is not without its results in throwing light upon the thought and intellectual pleasures of a by-gone generation. Putting on one side the dream books and household cookery books, song books, primers, and others, we may broadly divide the balance into two classes, the pious and the roguish, the godly and the worldly. Here, biblical stories such as Joseph and his Brethren, lives of the Saints, or of men and women remarkable for their virtuous lives, or tales of warning as the "Damnation of Doctor Faustus." And there, the lives or the legends of outlaws.

pirates, highwaymen, and thieves who gained much money and applause by their roguery. Who can tell how many of their entranced readers may have endeavoured to model their lives upon that of Jack Shepherd, or Dick Turpin, or even Captain Whitney? Not that we in our day need pretend to any supersensitiveness in the matter, for few books are so widely read as those whose sole *motif* is some crime or mystery—a murder for preference—which needs a superhuman detector rejoicing in the euphonious cognomen of Breaklock Bones or Mick Mulligan, to deviously track through some intricate maze to an obvious end; only, we rejoice with the detective—our grandfathers preferred the criminal.

On a different level from the pious or the roguish stand the jest books. These occupied first place in the hearts of the masses, the humour varying from the rollicking indelicate "Tom Tram," "The Friar and the Boy," or "Jack Horner," to the miserably dull fooling of the "Wise Men of Gotham." Some were called after famous clowns or jesters, as Tarltons or Armstrongs. Then we get "Pasquil's Jests mixed with Mother Bunche's Merriments," "The Pleasant Conceits of Old Hobson the Merry Londoner," from which we cull the following: "Master Hobson once called upon Recorder Fleetwood, of London, but was told 'he was not at home.' In turn Fleetwood called upon



NO. 7. TOM THUMB.



NO. 8. JACK THE GIANT KILLER.



Hobson, who himself replied 'hee was not at home'; then sayd Maister Fleete-wood, 'what! Master Hobson, thinke you that I know not your voyce,' where-unto Master Hobson answered and sayd, 'now Maister Fleete-wood, am I quit with you: for when I came to speake with you, I beleevd your man that said, you were not at home, and now you will not beleeve mine own selfe,' and this was the merry conference betwixt these two merry gentlemen."

It is very doubtful whether Andrew Boorde, Physician to Henry VIII, had anything to do with the books of jests—"Scoggin's Jests," "Gotham Tales," and others, which were, after his happy decease, fathered upon him. Scoggin's best joke is that of the flea powder: "I tell you all that you should have taken every flea by the neck, and then they would gape, and then you should have cast a little of the powder into every flea's mouth, and so you should have killed them."

Joe Miller was a respectable comedian who never made a joke, or what may have been worse, could never be made to see the humour of one. It was a fitting punishment, that on his death, the chestnuts of centuries should be gathered together and published as "Joe Miller's Jests." Countless editions have been issued, and Joe Miller is quoted as an authority to this day.

Dream books, books of witchcraft, and of

fortune-telling were largely in vogue, and were not without influence in encouraging a belief in the occult, since they were to some extent responsible for the barbarous treatment meted out to some harmless old women. One of the least harmful we have met with is entitled "A Groatsworth of Wit for a penny, or, the Interpretation of Dreams." It contains the following cautious preface: "The works and learning of the famous and renowned Mr. Lilly are too well known to the great men of this world; but more especially to the Female Sex; that it would be needless for me to say much about him here; that the following little treatise is a small abstract of his most laborious works, and he always used to say, that altho' the whole of his prognostications, &c., were not to be depended upon in every instance, yet the cautions and instructions they may give in divers matters may not be unworthy the notice of such as have much leisure time on their hands, and might, for want of such amusements, perhaps spend it in a much worse manner." After this apology, the grain of salt is needless. We cannot refrain from a few quotations. "If you dream you see men with bills, swords, and writings in their hands, then beware of being arrested the next day." "If you dream you run swiftly and like to out-run a hare, then you shall receive a letter or letters the next day." "If a woman dream of eggs that are whole, she



NO. 9. JACK THE GIANT KILLER.



NO. 10. RIDE A COCK HORSE.

and her neighbours will have a bad bout at scolding the next day." "If a maid love a man, and dream she is going to church with another man, and that she run from him, then she will assuredly have the man she desireth, but if she dream she goeth into church with another man, then she will have the man she loveth." Our next excerpt should be useful, despite the postscript: "A night-spell to catch thieves. This following will drive away any evil spirit that useth to haunt any house or place, and having it about one, no thieves can do you any harm; and being used as directed, it is a certain way, that if a thief come to rob a garden, orchard, or house, he cannot go till the sun riseth; having in every four corners of the house this sentence written upon virgin parchment: '*Omnes Spiritus laudet Dominum Mosem habe, Prophetas exerget Deus diffu enter Inimicus.*' If any think there is any harm in it let him not make any use of it, for my part I do not know of any at all." An explanation of the visible signs of the head, eyes, and nose, is sound enough to satisfy our modern wizards, while we may gather that an artist in *molery* would find an occupation at once profitable and exciting as he sought for the elusory spot. Reading through the renowned Mr. Lilly's signification of moles, it seems to be a sign of good luck to have one anywhere. True there are some irritating conditions, for what use is

it to have a mole on the back of the neck signifying great wealth, if the same mole signify its owner will be beheaded? A mole on the forehead denoted riches, but if on the eyebrow "let such person refrain from marriage, for if he marry, he shall have seven wives in his life-time." The famous Mr. Lilly, however, may be forgiven very much if he was the inventor of "A never-failing receipt to cure love: take two ounces of the spirit of Reason, three ounces of the powder of Experience, five drachms of juice of Discretion, six ounces of the powder of good Advice, and two spoonfuls of the cooling water of Consideration, make it into pills, drink a little Content after them. One dose clears the head."

We must not omit to notice the Chap books specially intended for the children. These were of three classes, in the first of which we place the battledores, A B C's, primers, and others intended for educational purposes. The battledores consisted of a sheet of cardboard, usually bi-coloured, which folded once or twice, printed on both sides with the alphabet, the Lord's Prayer, and some spelling lessons, with a few wood-cuts, occasionally superior in execution. The A B C's and primers were issued in the usual Chap book form of twenty-four pages, and contained the alphabet in a series of illustrated rhymes, commencing with the never-to-be-forgotten "A was an archer who shot at a frog,"



NO. 11. HUNTING SCENE.



NO. 12. HUNTING SCENE.

though by the time our author had reached the end he was in a quandary with his Z.

Z comes at last, best place of any,
It suits a Zealot or a Zany.

"Riddle Books," "Poetic Trifles," "Cries of London," "A Visit to the Tower," &c., we also include in this educational class. The second series may be termed the pious. That these *were* read by our ancestors is an undoubted fact, though we have been told it was only under compulsion. We except, of course, that wonderful abridgement of the "Pilgrim's Progress," always a favourite with children up to a certain age. But the majority of them generally told a mendacious story of some unhealthy, sickly child, who died apparently none too soon, the while exhorting his parents, and brothers, and sisters to follow his example, and avoid those torments which were pictured by some very solid smoke curling from a hole, down which a gentleman adorned with a tail is busy pitchforking some individuals in a state of undress. The wisdom of placing before children the discouraging example of the godly dying young may well be doubted, and it is no excuse to say that the narrative was nearly always fictitious.

The folk lore tales were an interesting collection. Many of them were of distinctly British origin, as "Jack and the Giants," "Bevis of Southampton," "Guy of Warwick,"

"Sir Richard Whittington," while another series were taken from the classic legends of "Hector of Troy," "Hero and Leander," "Hercules of Greece," &c. Continental legends were well represented, largely owing to the use that had been made of them by Shakespeare and many another poet or dramatist. Thus we find "Dorastus and Fawnia," "Fortunatus," "Parismus of Bohemia," "Titus Andronicus," "Valentine and Orson," while late in the eighteenth century we get translations of Perrault's "Tales of Mother Goose," "Hop o' my Thumb," "Puss in Boots," "Blue Beard," "Cinderella," and others, which will for ever retain their hold upon the affections of children both young and old.

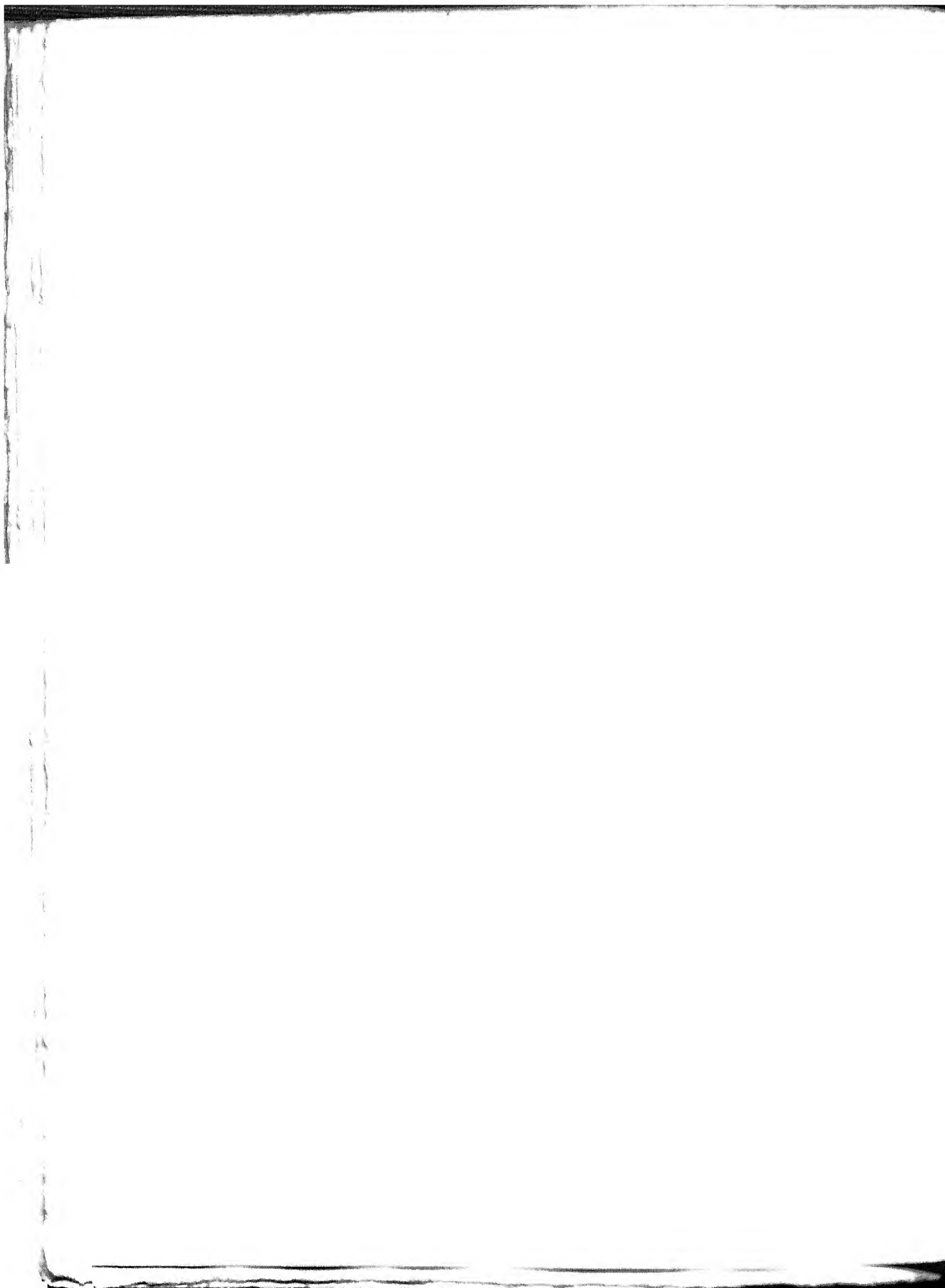
Mr. Welch, following Mr. Ashton, tells us the principal factory from which the Chap books emanated was that of William and Cluer Dicey, of 4, Aldermay Church Yard, London. The house originated in Northampton, migrating to London some time after 1720. We have before us now a pamphlet of 120 pages entitled, "A Catalogue of Maps, Prints, Copy-Books, Drawing-Books, Histories, Old Ballads, Patters, Collections, &c., printed and sold by Cluer Dicey and Richard Marshall at the Printing-Office, in Aldermay Church-Yard, London. Printed in the year MDCCLXIV." This is most interesting reading. It contains a list of over 1,000 engravings catalogued according to their sizes, as Copper Royals, Foolscap sheet prints, Pott



NO. 13. MOLL FLANDERS OR MISS DAVIS



NO. 14. CUPID.



sheets, Half Demoy sheets, or Wood Royals. The subjects of the engravings comprise portraits, views, maps, emblematic pictures such as the Seasons, the Months, the Elements, numerous Scriptural pictures, including of course Joseph and Potiphar's Wife, Susannah and the two Elders (with merry verses), and Mary Magdalen despising the vanities of this world!

Then there is "A Catalogue of Histories. Printed in a neater Manner, and with better Cuts, more truly adapted to each Story, than elsewhere." Next follow lists of old Ballads, Patters, Song Collections, Small Histories, Carols, &c., &c. Of the Ballads we are told "there are near three thousand different sorts of slips; of which the new Sorts coming out almost daily render it impossible to make a Complete Catalogue." The Histories are 150 in number, and of these we give a complete list as follows:—

A.	C.
Art of Courtship.	Canterbury Tales.
Academy of Compliments.	Chevy Chace.
Argalus and Parthenia.	Capt. James Hind.
A B C, or Assembly's Catechism.	Cambridge Jests.
	Christ's First Sermon.
B.	Christ's Last Sermon.
Black Book of Conscience.	Christ's Crucifixion.
Bateman's Tragedy.	Christ in the Clouds.
Bevis of Southampton.	Christial Glass for Christian
Blind Man and Death.	Women.
Blind Beggar of Bethnal-Green.	Children in the Wood.
	Courtier and Tinker.

Card Fortune Book.

Charles XII. King of Sweden.

Christian Pattern.

Christian Peace-maker.

Cupid's Decoy.

Call from Heaven to the
Unconverted.

D.

Dorastus and Fawnia.

Disswasive from Drunken-
ness.

Doubting Believer in Christ.

Delights for young Men and
Maids.

Don Bellianis of Greece.

Doctor Merry-Man.

Doctor Faustus.

Divine Songs for Children.

Delights of the Groves.

Dreams and Moles.

Description of the World,

Directions for Reading.

Description of Holland. Two
Parts.

E.

Æsops' Fables

Egyptian Fortune-Teller.

Erra Pater.

Edward the Black Prince.

Fair Rosamünd.

Fryar Bacon.

Fortunatus.

Four Kings.

Fairy Stories.

Fryar and Boy. In Two
Parts.

First Sett of Catechism.

G.

Guy of Warwick.

Groats-Worth of Wit.

Golden Cabinet.

Golden Chain of Four Links.

God's Call to the Uncon-
verted.

Good Man's Jewel.

Good Company.

Grounds and Principles of
Religion.

Grace Abounding, &c.

Great Britain's Spelling-
Book.

Good Man's Comfortable
Companion.

George Barnwell.

H.

Hercules of Greece.

Hocus Pocus.

History of the Bible.

High German Fortune-Book.

Hector Prince of Troy.

Hive, a Book of Songs.

Human Nature.

Hero and Leander.

J.

Jane Shore.

Judas Iscariot.

Jack of Newbury.

John Franks.

Jack Horner.

Jonny Armstrong.

Joaks upon Joaks.

John and Kate. Two Parts.

Joseph and his Brethren.

Jack and the Giants. Two
Parts.



NO. 15. COVENTRY.



NO. 16. JACOB AND REBECCA.



K.

King and Cobler. Two Parts.

L.

Lancashire Witches.

Long Meg of Westminster.

Lawrence Lazy.

Lover's Magazine.

London 'Prentice.

Lady's Delight in Cookery.

Lilly's New Erra Pater.

M.

Mother Bunch. Two Parts.

Moles and Dreams.

Mad Men of Gotham.

Mother Shipton.

Moll Flanders.

Montellion.

Massacre of Protestants.

N.

Nixon's Prophecy.

Nightingale.

O.

Old Woman of Radcliff.

Highway. Two Parts.

Ordinary Day well Spent.

One Day well Spent.

P.

Parents' Best Gift.

Poets' Jest.

Partridge and Flamsted.

Patient Grissil.

Pleasures of Matrimony.

Points and Proofs in Doctrines.

Parismus of Bohemia.

Passion of our Saviour.

Q.

Queen Elizabeth. Two Parts.

R.

Robinson Crusoe.

Reynard the Fox.

Robin Hood's Tale.

Rydock's Life.

Rule of Life.

S.

Songs in the Beggars' Opera.

Shoe-Makers' Glory.

Swalpo the Pickpocket.

Simple Simon.

Saint George.

Siege of Troy.

Sir John Barleycorn.

Select Tales and Fables.

Sir John Mandeville's Travels

Sin killed in the Bud.

Sin against the Holy Ghost.

Sleeping Beauty.

Seven Champions, Two Parts.

Seven Wise Masters.

Seven Wise Mistresses.

Sufferings of Christ.

Sermon on the Day of Judgment.

T.

Tom Long the Carrier.

Thomas of Reading.

Thomas Hickathrift. Two Parts.

Titus Andronicus.

Tommy Potts, or Lovers' Quarrel.

Tom Stitch the Taylor.	W.
Two Parts.	Sir Richard Whittington.
Token for Learners.	Welch Traveller.
Tom Thumb, Three Parts.	Witch of the Woodlands.
Tom Tram. Three Parts.	Wat Tyler and Jack Straw.
	Wicked Reproved.
U. V.	Whetstone for Dull Wits.
Unfortunate Son.	World Turned Upside Down.
Valentine and Orson.	Weeks' Preparation.

The wholesale prices at which the productions of Dicey's press were sold are also given, thus, old ballads, collections of songs, and eight-page patters were "48 to the Quire, and 20 Quires to the Ream, per Ream 4 shillings," "Penny History Books, 104 at 2s. 6d," while "Small Histories or Books of Amusement for Children, on various subjects, adorned with a Variety of Cuts, 100 at 6s., ditto stitch'd on embossed paper, 13 for 9d." But the "Dutch Fortune Teller, discovering xxxiv. several questions, which Old and Young, Married Men and Women, Batchelors and Maids, delight to be resolved of" was evidently a superior article, for its price was thirteen shillings and sixpence per dozen, and "Robin Hood's Garlands," with twenty-nine neat cuts, were sold at sixteen shillings per hundred; the retail price of this was sixpence.

Cluer and Dicey, however, had many rivals in the trade. Among competitors in London we may mention J. Dutton, T. Bland, I. Wyat, J. Read, W. Patem, F. Thorne, A. Hind, T.



NO. 17. ROBINSON CRUSOE.



NO. 18. BAMFYELD MOORE CAREW.

Evans, and R. Betteworth, while there were few towns in Britain where the local printer did not cater for so large a business. In York we find Kendrew; Durham, Isaac Lane; Newcastle, J. White and M. Angus & Son; Whitehaven, J. Briscoe; Stockton, R. Cristopher; Nottingham, J. Burbage; Worcester, S. Garnidge and J. Butler; Tewkesbury, S. Hayward; Kidderminster, Taylor; Coventry, Turner and Morgan; Evesham, Rowney; and many another in north, south, east, and west, who each had their own issues, comprising, beyond the general run, some special to their own district. Their cuts, as a rule, were the same as those used at head-quarters, from which one may infer that they too were the production of some factory. Occasionally, however, we find the pictures are in reverse direction, the right hand of the London cut is the left hand of the country one, showing that the local artist was very often but a slavish copier. The printer had no anachronic qualms; one block, representing a feast, served for every feast in every period of time mentioned in the stories; one combat scene did duty for Hector and Ajax, or for Guy of Warwick and Amarant. Queen Anne figured perhaps not so inappropriately as the Sleeping Beauty in the Wood, Henry VII. was dragged into Jack and the Giants without rhyme or reason. The King and the Cobbler has a cut of the goose that laid the golden eggs. In a

Nottingham edition of "Jack and the Giants," the frontispiece was originally drawn to represent David and Goliath. A cut of the Apostle Paul shaking off the Viper after his shipwreck illustrated the valiant London 'prentice, and one of the illustrations to a child's primer bears the legend "Pine Apple Rum."

There is scarcely anything about the cuts that can be termed artistic. The work of cutting wood blocks was poorly paid, indeed printers cut their own, which may account for the execrable execution of many of them.

Turning to our illustrations—No. 1, which looks like a tribe of beggars posing before a cheap photographer, really illustrates Joseph relating his second dream to his brethren; while No. 2 is the funeral of Jacob! It will be noted that the horses are of an archaic species, each having six legs. No. 3 illustrated either the Witch of the Woodlands, Mother Shipton, or Mother Bunch. No. 4 represents the fable of Hercules and the Waggoner. For those who may not be acquainted with the story, we may say that the three small ponies have succeeded in fixing the waggon in a ditch, and the waggoner is on his knees appealing for assistance to Hercules, who promptly appears reclining on a somewhat lumpy cloud. The shape of the bridge has led to the supposition that this incident occurred in the neighbourhood of Kew. No. 5 represents the Emperor of

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NO. 19. TAVERN SCENE.



NO. 20. RUSTIC COURTSHIP.





NO. 21. RUSTIC COURTSHIP.



NO. 22. RUSTIC COURTSHIP.

Germany bestowing his daughter, Blanche, on Guy of Warwick. It looks the other way about in the picture, and we are not surprised to learn that the Knight left the fair (?) damsel at the earliest opportunity. This cut was also used in "Valentine and Orson" and "Fortunatus." Nos. 6 and 7 illustrate the following stanzas in a metrical version of "Tom Thumb":

"Among the deeds of courtship done,
His Highness did command
That he should dance a galliard brave
Upon the Queen's left hand."

* * * * *

"And good Sir Lancelot du Lake,
Sir Tristram and Sir Guy,
Yet none compar'd to brave Tom Thumb
In acts of chivalry."

Nos. 8 and 9 represent two of the exploits of Jack the Giant Killer. In the former, the Giant, who was apparently not a very big one, is obligingly holding a wooden stave over his head, which Jack is attempting to sever in one cut, while in the latter, Jack is about to chop off the Giant's nose. The pained expression of the Giant is admirably contrasted with the pleasure depicted on the face of his opponent, who for this occasion only has but one arm. No. 10 evidently depicts that bane of our childhood—the Cock-horse, evidently running, or shall we say striding, for the Banbury Cup; 11 and 12 are hunting scenes, in the latter a horned Giraffe has found his way into a ban-

quet hall, closely pursued by two animals, which combine the length of the Weazel with the tail of the Talbot. No. 13 represents Moll Flanders, or Miss Davis, or indeed any other female; 14 speaks for itself; 15 represents, we believe, the City of Coventry; 16 is Jacob and Rebecca at the Well; 17 is undoubtedly that fortunate castaway, Robinson Crusoe, with two black eyes, to judge from his facial expression; 18 is Bamfylde Moore Carew, the King of the Beggars; 19 is a tavern scene, we are not sure, however, whether the implements five of the company are holding are tobacco pipes or some musical instrument of torture; 20, 21, and 22 represent the courtship, marriage, and subsequent honeymoon trip of some rustic couple; 23 is the Beggar of Bednall Green; while 24 is an illustration of the visible signs of the head, as delineated in some fortune-telling booklet.

The extinction of the Chap book was as sudden as its reign had been long and prosperous. About 1830 cheap and *respectable* periodicals like "Chambers' Edinburgh Journal" appeared, and like summer mists before the rising sun the Chap books vanished, and with them their worthy and unworthy vendors. They had played their part, and led up to that onward movement which has had such wonderful developments in these latter days. Now it is recognized that very much of the social life, habits,



NO. 23. BLIND BEGGAR OF BEDNALL GREEN.



NO. 24. SIGNIFICANT SIGNS, &c.

tastes, and ideas of the people of a past century can be gleaned from a study of the books they read—the Chap books, there is a consequent desire to possess them, and it is no exaggeration to say that the initial value of these little books has increased at least to twenty times the humble coin they were published at.

Thirty years ago an authority on Chap books wrote: "They have lifted the hearts of many a clumsily-limbed man and boy out of the drudgery of daily life into a sphere above experience. Their heroes and heroines have been types of manhood and womanhood to simple souls whose faith never burned dim. As I lay them by I think of Milton's saying, that books are not dead things; and I thank them for all they have done for the cheer of thousands, yet without fame or memorial."

FINIS.